44703

National Library of Canada
Canadian Theses Division
Ottawa, Canada
K1A 0N4

Bibliothèque nationale du Canada
Division des thèses canadiennes

PERMISSION TO MICROFILM — AUTORISATION DE MICROFILMER

• Please print or type — Écrire en lettres moulées ou dactylographier

Full Name of Author — Nom complet de l'auteur

BOORMAN, JOYCE LILIAN

Date of Birth — Date de naissance	Country of Birth — Lieu de naissance
21 2 33	ENGLAND

Permanent Address — Résidence fixe

4116 - 122 Street, Edmonton, Alberta T6J 1Z2.

Title of Thesis — Titre de la thèse

Imagination and Children: Implications For A Theory of Learning in Children's Imagination.

University — Université

ALBERTA

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée

Ph. D.

Year this degree conferred — Année d'obtention de ce grade	Name of Supervisor — Nom du directeur de thèse
1980	Dr P. McFetridge

Permission is hereby granted to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

L'autorisation est, par la présente, accordée à la BIBLIOTHÈQUE NATIONALE DU CANADA de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans l'autorisation écrite de l'auteur.

Date	Signature
15th April 1980	J L Boorman

NL-91 (4/77)

National Library of Canada
Collections Development Branch

Canadian Theses on
Microfiche Service

Bibliothèque nationale du Canada
Direction du développement des collections

Service des thèses canadiennes
sur microfiche

NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us a poor photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30. Please read the authorization forms which accompany this thesis.

THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED

AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de mauvaise qualité.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30. Veuillez prendre connaissance des formules d'autorisation qui accompagnent cette thèse.

LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE

Ottawa, Canada
K1A 0N4

NL-339 (Rev. 8/80)

THE UNIVERSITY OF ALBERTA

IMAGINATION AND CHILDREN: IMPLICATIONS FOR A THEORY OF IMAGINATION IN CHILDREN'S LEARNING

by

© JOYCE L. BOORMAN

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA

SPRING, 1980

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled IMAGINATION AND CHILDREN: IMPLICATIONS FOR A THEORY OF IMAGINATION IN CHILDREN'S LEARNING submitted by JOYCE L. BOORMAN in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

Dame Gertrude

Supervisor

W. H. Schmidt

External Examiner

DATE Nov. 24, 1980

ABSTRACT

The concern of this thesis is with imagination and young children from three-years to eight-years of age. A theory is built which, initially, inter-relates two dimensions of imagination, both primarily philosophic: the unitary concept of imagination as perceived by modern philosophers, and the discipline-bound concept of imagination as perceived by modern aestheticians.

Simultaneously, the thesis delves into the nature of two worlds in which young children appear to operate, the actual world and the imaginary world. In considering how children perform imaginatively in story-telling, music-making, dance-making, poetry-making and other arts related activities in the school curriculum, the thesis looks at the nature of the young child's symbol system, and the fantasy or reality forms in which the child's imaginative products occur. These three separate, yet inter-related dimensions, the philosophical dimension, the two-worlds dimension, and the public observable imaginative activities dimension are subsequently built into a theory of imagination in young children.

The theory elaborates upon the philosophical concepts of imago, in imagination, with imagination and supposal and shows how they relate to the two worlds of the young child, the actual and the imaginary world.

Following this it develops the arguments which substantiate the distinguishing features of the actual world and the imaginary world. Within the imaginary world the two forms in which the child operates, the reality form and the fantasy form are delineated. The theory then illustrates how the clarification of the actual world and the reality form in the imaginary world is a crucial distinction which needs to be considered when viewing how children perform imaginatively in various activities. It further identifies the difference between the reality form and the fantasy form and clearly offers an alternative view-point on the concept of fantasy from that used in current psychological studies.

The theory is then utilised as a map for looking at how young children perform imaginatively in creative dance. Three films on children's creative dance provide the visual aspects of the theory, and these are considered. They are viewed in relation to the perceptual-images, action-images and verbal-images, which relate back to imago, the root of all imaginative activity. This helps to determine the extent of the affect of the images on the children's performance. The films are also viewed in relation to the availability of the symbolic systems which children have with which to express themselves. These relate to the concept of discipline-bound imagination. Finally, they are viewed in relation to the content being created by the children in either the reality or fantasy form of the imaginary world.

This thesis represents a synthesis of both theoretical and practical view-points on imagination and young children.

ACKNOWLEDGEMENTS

The completion of this study was only made possible by the many "gifts" received from different people.

Dr. Pat McFetridge, chairman, who contributed, over the years, encouragement, confidence, trust, scholarly exchange and the willingness to risk. Dr. Gerald Glassford, who always offered conceptual insight as he illuminated the global rather than the fragmentary essentials of this study. Dr. Marion Jenkinson, whose rapier mind was always sheathed in human understanding.

Dave Hawke, friend and colleague from a distant land, who, with his gifts of humour and visual perspicacity, would look and say "But you can't have lines coming from nowhere!" Sally Carline, who helped to edit out unseen blunders. Jannette Vallance, who was often there picking-up-the-pieces, which leave that inevitable trail at such times.

And finally to my two very special friends, who sustained me throughout, Michael Carline, who has a "Good Giant" as his protector, and Joanne Carline, who, at six-years-old, decided that as she didn't like to do corrections, it was sheer wisdom not to write anything.

TABLE OF CONTENTS

CHAPTER		PAGE
I.	THE NATURE OF THE STUDY	1
	I. INTRODUCTION	1
	II. PURPOSE OF THE STUDY	10
	III. DESIGN OF THE STUDY	11
II.	A THEORETICAL STANCE: PART 1	14
	I. INTRODUCTION	14
	II. IMAGINATION: THE TERRITORY	20
	A. In Imagination, with Imagination and Supposal	21
	B. The Imaginary World: Its Reality and Fantasy Forms	29
	III. SUMMARY	42
III.	A THEORETICAL STANCE: PART 2	44
	I. INTRODUCTION	44
	II. THE SYMBOL AND ITS MEANING	44
	III. DISCIPLINE-BOUND IMAGINATION	50
IV.	PROCEDURES	56
	I. INTRODUCTION	56
	A. Discipline	57
	B. Software	58
	C. The Children	59
	D. The Program	60
	E. The Films	60

TABLE OF CONTENTS (Cont.)

CHAPTER		PAGE
	F. Editing	66
	G. Film Analysis	66
V.	MOONSTARS, SUNDROPS AND RAINBEAMS	70
	I. INTRODUCTION	70
	II. CONTEXTUAL STANCE	71
	A. The Child's World of Rhyme	72
	B. The Child's World of Imagery	78
	C. The Child's World of Symbols	81
	III. ANALYSIS AND OBSERVATION: THE IMAGES	83
	A. Open or Closed Movement Responses	84
	1. The rain	84
	2. The clouds	84
	3. The wind	84
	4. The stars	85
	5. The rainbow	85
	B. Open or Closed Dynamic Responses	86
	1. The rain	86
	2. The clouds	86
	3. The wind	87
	4. The stars	87
	5. The rainbow	87
	C. Open or Closed Reality-Fantasy Responses	88
	1. The rain	88

TABLE OF CONTENTS (Cont.)

CHAPTER		PAGE
	2. The clouds	88
	3. The wind	89
	4. The stars	90
	5. The rainbow	90
IV.	ANALYSIS AND OBSERVATION: THE SYMBOLS	91
	A. The Rain	94
	B. The Clouds and the Wind	94
	C. The Stars	95
	D. The Rainbow	96
V.	SUMMARY	98
VI.	SKIP-SKIP-SKIP	99
I.	INTRODUCTION	99
II.	CONTEXTUAL STANCE	100
	A. The Child's World of Rhyme	101
	B. The Child's World of Imagery	102
	C. The Child's World of Symbols	106
III.	ANALYSIS AND OBSERVATION: THE IMAGES	110
	A. Open or Closed Movement Responses	110
	1. Skip-Skip-Skip	110
	2. Curl Up Small	111
	3. Spread Way Out	111
	4. Roll Like A Ball	112
	B. Open or Closed Dynamic Responses	113
	1. Skip-Skip-Skip	113

TABLE OF CONTENTS (Cont.)

CHAPTER		PAGE
	2. Curl Up Small	113
	3. Spread Way Out	113
	4. Roll Like A Ball	114
	C. Open or Closed Reality-Fantasy Responses	114
	1. Skip-Skip-Skip	114
	2. Curl Up Small	115
	3. Spread Way Out	115
	4. Roll Like A Ball	116
IV.	ANALYSIS AND OBSERVATION: THE SYMBOLS	118
	A. Skip-Skip-Skip	118
	B. Curl Up Small	118
	C. Spread Way Out	119
	D. Roll Like A Ball	120
V.	SUMMARY	121
VII.	THE MOON MONSTER	123
I.	INTRODUCTION	123
II.	CONTEXTUAL STANCE	124
	A. The Child's World of Rhyme	124
	B. The Child's World of Imagery	126
	C. The Child's World of Symbols	128
III.	ANALYSIS AND OBSERVATION: THE IMAGES	132
	A. Open and Closed Movement Responses	132
	1. Zippers and Zappers	132

TABLE OF CONTENTS (Cont.)

CHAPTER		PAGE
	2. Zoomers	133
	3. Orbitters	134
	4. Zhoopers and Zwooshers	134
	B. Open and Closed Dynamic Responses	135
	1. Zippers and Zappers	135
	2. Zoomers	136
	3. Orbitters	136
	4. Zhoopers and Zwooshers	136
	C. Open and Closed Reality-Fantasy Responses	137
	1. Zippers and Zappers	137
	2. Zoomers	138
	3. Orbitters	139
	4. Zhoopers and Zwooshers	139
IV.	ANALYSIS AND OBSERVATION: THE SYMBOLS	141
	A. "Blast Off"	141
	B. Zippers and Zappers on Their Way	141
	C. Zoomers on Their Way	142
	D. Orbitters on Their Way	142
	E. The Advance of the Zhoopers and Zwooshers	143
V.	SUMMARY	144
VIII.	CONCLUSIONS	146
	I. INTRODUCTION	146
	II. THE THEORY: PART 1	147

TABLE OF CONTENTS (Cont.)

CHAPTER			PAGE
	A.	In Imagination, With Imagination and Supposal	147
	B.	The Imaginary World: Its Reality and Fantasy Forms	151
	C.	The Reality and Fantasy Forms	153
III.		THE THEORY: PART 2	157
	A.	The Symbol and Its Meaning	157
	B.	Discipline-Bound Imagination	164
IV.		THE IMAGE AND ITS EFFECT	167
REFERENCES			170
APPENDIX A			177
APPENDIX B			180

LIST OF ILLUSTRATIONS

		PAGE
1.	Imagination: A Conceptual Overview: Stage One	27
2.	Imagination: A Conceptual Overview: Stage Two	40
3.	Imagination: A Conceptual Overview: Stage Three	54
4.	Imagination: A Conceptual Overview: Stage Four	149
5.	Imagination: A Conceptual Overview: Stage Five	158

CHAPTER I

THE NATURE OF THE STUDY

I. INTRODUCTION

It has been suggested that the young child stands astride two worlds, the world of reality and the world of fantasy. Sayers (in Chukovsky, 1963) explains:

> The young child uses fantasy as a means of learning and adjusts it to reality in the exact amount his need demands (p. viii).

The world of reality, it would appear, is controlled by environmental, societal and cultural facts and needs. The world of fantasy is controlled by the child; he is the creator and master of this world and he ensures that it conforms to his needs. Like a scientist or a magician, he collects data from the real world and processes this according to his particular needs and capacities at that time. The scientist in him manipulates and adjusts the data until a new fact of reality is satisfactorily grasped and understood; the magician in him manipulates the data to create worlds of make-believe which satisfy his deep craving for the mystical and unchallengeable, whilst simultaneously helping him to understand and come to terms with the real world. For Chukovsky (1963), this meant that:

> ...the child is so constituted that in the first years of his existence we can plant realism in his mind not only directly, by acquainting him with the realities in his surroundings, but also by means of fantasy (p. 90).

Pursuing a similar viewpoint, Singer, (1973) from his research on children's make-believe play, suggests:

> One can go beyond the simple rating of imaginativeness in terms of make-believe elements in play and also evaluate along a reality-fantasy dimension, in the following sense: Some of the make-believe play of children presents situations that are relatively close to their actual life situations (p. 37).

An interest in this continuing adjustment, by the child, to the world of reality and the world of fantasy, or differently conceived, the journeys which the child makes between these two worlds prompted the beginnings of this study. A corner-stone stance was taken, that the journeys which the child makes between the worlds of reality and fantasy constitute an "act of imagination". Or as Dewey (1934) said:

> Where old and familiar things are made new in experience there is imagination (p. 267).

However, as the study developed it became evident that there were, in fact, two worlds in which the child appeared to operate and that these were best described as the <u>actual</u> world and the <u>imaginary</u> world. It further revealed that there were relevant distinctions between the actual world and the imaginary world in which children live a large part of their daily lives, which could relate to a theory of imagination in childhood. For as novelist Burnford (1974) says of her childhood:

> I inhabited two worlds - the mundane real one of endless months away at school, small and insignificant, interrupted only by brief holidays; and the imaginary world where one was everything one was not - strong and significant, fearless and gallant, nimble and wise, truthful and not a bit greedy (p. 15).

Similar recognition of these two worlds can be found in biography or autobiography: Anderson (1926), Church (1955), Green (1968) of Carroll, Lane (1969) of Potter, Lewis (1966), Milne (1939), Wood (1965) of Stevenson; it is recognized by psychologists, and has been a facet of psychoanalytical theory and theories of play and fantasy in Klinger (1971), McKellar (1957), Singer (1973); it has been a study for philosophers and aestheticians according to Best (1974), Cassirer (1944), Furlong (1961), Langer (1953); it has been acknowledged by poets and novelists as a deep and powerful awareness, as instanced by Coleridge (1907), Sandburg (1955), Wordsworth (1948); and there has been constant pressure to give greater credence to this facet of a child's life from scholars and educators like Chukovsky (1963), Dewey (1934), Frye (1963).

Further examination of this aspect of children's lives led to the belief that it could be profitable, for descriptive purposes, to conceptualise this <u>imaginary world</u>: to attempt to determine whether or not a more total view of its overt appearance, which was neither psychological, philosophical, discipline bound, nor tied to any specific educational theory, would reveal any further understandings

of this imaginary world.

A theory was consequently developed which drew initially upon the writings of Furlong (1961), who had described the philosophical territory of imagination, and Best (1974), who was particularly concerned with "meaning" and the nature of imagination. This theory revealed several important components of the young child's imaginary world. These were that the "imaginary world" of children would appear to function in two primary forms, the "reality form" and the "fantasy form"; that both of these forms elicit conceptual confusion because of the manner in which the terms, reality, actual, fantasy, imaginary, and imagination, have been used in the language.

The theory therefore attempted to distinguish between the actual world and the reality form of the imaginary world and between the reality form and the fantasy form. The first distinction, that between the actual world and the reality form, was perceived to be brought about by an "act of imagination" of the child. In taking this step he creates a different form of activity which, whilst bearing close resemblances to the actual world, is not that world. Many incidents of this transfer have been described and one of many is recorded by the Opies (1969):

> The six-year-old child who plays "Mothers and Fathers" re-enacts the common incidents of his everyday life with what seems tedious exactness, until one realises that there is a thrilling difference: he has promoted himself, he is no longer the protesting off-

> spring being scrubbed to bed, but is the father or mother; and the six-month-old doll is the one being scolded for not getting into the bath (p. 331).

The functions and purposes of this reality form within the imaginary world have been investigated predominantly in the field of educational psychology. In this field the imaginary world is designated as the area of fantasy and the reality form is encompassed within this broader context. It has also been closely related to theories of play. However Klinger (1971) states:

> The relevant behavioural domain has simply been insufficiently mapped to support the setting of rigorous positive boundaries on the concept of fantasy (p. 9),

or in two further statements he comments:

> There is no set of generally accepted criteria for discerning the boundaries of fantasy (p. 6),

and

> No one pretends to know just where fantasy leaves off and adjacent processes begin (p. 6).

The second distinction, therefore, that was made was between the reality form and the fantasy form. The concept of form was taken, primarily, from the field of aesthetics and particular reference was made to the work of H'Doubler (1968), who distinguished between the structural, organic and content elements of form. For the purpose of this theory the content

elements were selected as the significant ones in determining the differences between the fantasy form and the reality form. The significant differences between the content in the reality form and the fantasy form were drawn primarily from the field of literature and reference was made specifically to the works of Gagnon (1971) and Boyer and Zahorski (1978). The major difference seems to be that the reality form is closer to the primary sources of the actual world whilst the fantasy world is derived from secondary sources predominantly in the field of literature.

Having, therefore, distinguished between the actual world, the imaginary world and the fantasy and reality forms, this theory suggested that a clarification of the conceptual framework of the actual world and the imaginary world would be useful as a tool for looking at the two worlds of the child, the actual world and the imaginary one. A clarification of the two forms in which the child appears to operate, in his imaginary world, would provide a further guide for understanding how the child performs imaginatively in his many endeavours.

The theory was then further developed on the basis that all imaginative performance occurs in relation to a specific discipline and that although one discipline may draw upon another, in the final analysis one discipline emerges. Or, as Langer (1953) more graphically states:

> Consequently the poetic work can dissolve again at the touch of an alien imaginative force and the beautiful, overcharged words can motivate entirely new expressive forms, musical instead of poetic (p. 154).

Specifically the thesis proposed that in the imaginary world, children's activities can be seen to emerge in two forms, a reality or a fantasy form, and that each form would be governed by the discipline or the medium in which the child was working.

Best (1974) reflects the discipline-bound concept of imagination reiterated in philosophy and aesthetics:

> But we should be looking in the opposite direction, at actual imaginative performance, since the criteria for imaginative ability are particular to particular activities. So we should be looking at what it is to perform imaginatively in the separate activities of dance, mathematics, football, poetry, philosophy. The imaginative scientist is not necessarily an imaginative pianist (p. 38).

Re-written this could state: We should be looking at what it is for <u>children to perform</u> imaginatively in the separate activities.

The theory therefore attempted to answer the question: How does the child perform imaginatively in creative dance? In answering this question, it was perceived that the major influencing factor would be, initially, the availability of the child's imaginative symbol system, for the discovery of symbols is crucial to the child. Out of random sounds emerge words, words that have the delicious power to command or

describe. From isolated babbling arrives a symbol that communicates. From scribbling emerges an oval, from the oval the radial and as Jameson (1968) explains:

> As soon as the child has acquired the power to produce a radial or an oval recognisable to himself as a symbol, he will begin to use it, to talk to it, to make it act out his own fantasies (p. 21).

So emerges a continuing understanding and proliferation of symbols which the child uses in his two worlds, the actual and the imaginary: the same symbol to serve the purpose of commerce with the everyday world, or to be imbued with a different life serving for the child entirely different purposes.

From the motor patterns of the young child emerge the kinaesthetic symbols of commerce, of the actual world and the kinaesthetic symbols of the imaginary world. The kinaesthetic symbols of commerce could lead him to the pursuit and heights of athletic excellence. The kinaesthetic symbols of the imaginary world could lead him to the height of artistic excellence. But dance, like poetry, is not only of the imaginary but operates imaginatively. For as Dewey (1934) commented:

> The work of art, however, unlike the machine, is not only the outcome of imagination, but operates imaginatively rather than in the realm of physical existences (p. 273).

So the child must be led to explore the symbols of dance as

a power. A power that will free him, through both expression and impression, to make his statement. To bring about this symbolic freedom we have to understand the meaning that the child attaches to the symbol, a meaning in all its diversity and richness. We also have to help him to acquire new, deeper, different meanings for the same symbol.

In summary, a theory subsequently emerged that attempted to distinguish between the actual world and the imaginary world of young children. It distinguished between two forms in the imaginary world in which the young child appeared to perform, the fantasy form and the reality form.

A further factor, that imagination is discipline specific, was considered and the consequence that these forms would become discipline specific was theorised. The nature of the specific discipline necessitated that the symbol system in which the child was creating should be considered. From these factors:

(i) the actual and the imaginary world of young children

(ii) the reality and fantasy form inherent in the imaginary world

(iii) the discipline-bound concept of imagination

(iv) the meaning of the specific symbol system,

the theory was developed to assist with answering the general question, "How do children perform imaginatively in particular activities?" The specific question that it attempted to answer was, "How do young children, from the ages of four-years-old to ten-years-old, perform imaginatively in creative

dance?"

The applied focus of this study, therefore, was upon the actual performance which the child both simultaneously makes manifest and originates specifically in creative dance.

II. PURPOSE OF THE STUDY

This is a theoretical and applied study which champions the belief that, as Eisner (1978) states:

> In the long run, we need a curriculum for children that does justice to the scope of their minds, and we need evaluation practices that do justice to the lives that students and teachers lead in the classrooms (p. 623).

The study makes a firm commitment to the belief that the imaginative resources of children must be nurtured. That these imaginative resources are developed and refined within the confines of specific disciplines. That the neglect of the knowledge of a variety of symbol systems in the young child's education is tantamount to symbolic deprivation with its subsequent profound effects upon the deprivation of both society and culture. That unless there is curriculum expansion to include all of the major symbolic systems with which man expresses and impresses himself through and in society, then the children of the Canadian society will be illiterate. Or as Lindsay (in Nixon, 1969) pleads:

> Let not young souls be smothered out before they do quaint deeds and fully flaunt their

pride (p. 308).

Or as Frye (1963) reminds us:

> The units don't have to be words; they can be numbers or tones or colours or bricks or pieces of marble. It's hardly possible to understand what the imagination is doing with words without seeing how it operates with some of these other units (p. 50).

The main concern of this thesis, therefore, was to attempt to construct a theory that could provide guidance for understanding how children perform imaginatively in many activities, a theory that could offer guidance in understanding how the child uses the reality form and the fantasy form in his imaginative activities. It is a theory that, in particular, could offer teachers and parents a guide to understanding the symbolic meaning of children's imaginative activities. The applied facet of this thesis, which was formulated in 16 mm. films, provided either relevant data for the formulated theory, or, for the concerned teacher or parent, a way of looking at children as they were involved in making a statement about knowing their world through creative dance.

III. DESIGN OF THE STUDY

The study took the following form:

1. A brief statement was made relating to the significance of the development of imaginative activities in the curriculum. This led into the development of the theory and arguments were presented to substantiate the significant

aspects of the actual world and the imaginary world, the reality form and the fantasy form of the imaginary world of children. This material constituted Chapter II.

2. Following the development of the above aspects of the theory, an examination was made of two significant factors affecting or impinging upon this imaginary world. These factors were the nature and meaning of the symbol systems in which children are encultured and the discipline or medium in which the child was operating when we viewed his imaginative performance. This provided the material for Chapter III.

3. The next, Chapter IV, established the procedures which were used in selecting the software and the data for the applied aspect of the study. It did, in addition, discuss the observational criteria selected for viewing the films.

4. Chapter V recorded the observations of children aged three-years-six-months to five-years-old, in the film "Moonstars, Sundrops and Rainbeams".

5. Chapter VI, similarly, recorded the observations of the children aged five-years to six-years-six-months-old, in the film, "Skip-Skip-Skip".

6. Chapter VII continued the observations of the children, and looked at those children aged six-years-six-months to eight-years-old, in the film, "Moonmonster".

7. Finally, Chapter VIII attempted to draw some conclusions as to the validity of the theory and suggested further developments.

CHAPTER II

A THEORETICAL STANCE: PART 1

I. INTRODUCTION

The significance of the nature of imagination has been a matter which has ebbed and flowed according to the philosophies and practices of society since ancient times and until the present day. The concern of this study was, however, with the present and the manner in which we can both nurture and observe the imagination of the child within the school curriculum. Its central premise was that we should be concerned with the development of children's imagination. For as Miller (in Frazier, 1967) states his belief:

> Every individual has an imagination...the problem for the educator is to discover not only the means to keep it from diminishing but also the means to nourish and develop it (p. 21).

This was expressed in 1962, at the Endicott Conference, which came about, in part, as a response to the concern that the influence of Bruner (1960) and "The Process of Education" were only half-steps toward a theory of instruction. Jones (1968) states:

> In what follows I shall try to indicate how Bruner's advances towards a theory of instruction, made as they have been by half-steps, have revealed possibilities for the taking of full steps; that is the coordination of cognitive moves with emotional and imaginal ones (p. 10).

In 1971 similar concerns were still being expressed at the conference "Imagination - Key to Human Potential", which took place at Pasadena, California. As McVickar (1972) recorded in the proceedings:

> The meeting began out of an increased concern that the processes of imagination were getting lost in a world that seems to value most what is predictable, safe and neatly conforming. This group centred upon the universal capacity to imagine, to find new ways and new ideas, and to ask the question, "what if". The purpose of the meeting was to experience, and out of that to find new ways to encourage and support the thrust of imagination in young children (p. 6).

In considering the need to develop this "thrust of imagination" in the young child, Walsh (1964) saw it as the power which frees the child from his immediate experiences. Once the child is no longer dependent upon the despotism of his senses and his immediate world, then his world becomes correspondingly enlarged.

> The strongest appeal should be to the imagination, the power by which the child prises himself from the present and looses the clutch of the immediate (p. 22).

For Frye (1963) this expansion of the child's world comes through the arts and the sciences for:

> No matter how much experience we may gather in life, we can never in life get the dimension of experience that the imagination gives us. Only the arts and sciences can do that, and of these, only literature gives us the whole sweep and range of human imagination as it sees itself (p. 42).

As Frye perceives literature to be the largest canvas from which the child will gain his understanding of humanity so Copland (1952) sees in music similar potentials. He says:

> An imaginative mind is essential to the creation of art in any medium, but it is even more essential in music precisely because music provides the broadest possible vista for the imagination since it is the freest, the most abstract, the least fettered of all the arts (p. 17).

Despite these testimonies to the power of the sciences and the arts as vital disciplines in the development of the imaginative performances of children, a report, which was produced as a collaborative gesture of the United States Office of Education and the National Endowment for the Arts (1977), states:

> The roots of grayness and tension run deeper than this Report, which does not pretend to be a blueprint for schools or for society. We address ourselves to just one symptom of the problem: that the arts in America are viewed neither as part of everyday living nor as a legitimate part of education (p. 6).

Fortunately, regardless of how the adults perceive and stage the educational environment for children, the latter will remain the guardians of the deep impulses of man from which the urge to create, shape and give form are derived, and whence originates the deeper perceptions of life. Or, as Cunningham (1978), speaking of the children of Terezin, reveals, this is a need for a "processional order" that can

never totally be annihilated. Speaking of those children, he records:

> It is unlikely that they had energy enough to dance or shout. Through words, they expressed their loyalty to a processional order of life which Nazism, in all its uniformed and self-important seriousness, could obstruct only for a moment of time--- though it was a moment in which the children of Terezin vanished, in Night and Fog (p. 63).

or as he earlier states:

> It is through the radiance of a temporary world of the imagination that children ratify what they know and think about their surroundings (p. 60).

For Maritain (1943) this was a universe of the child of which he records:

> The universe of the child is the universe of imagination - of an imagination that evolves little by little into reason (p. 60).

These foregoing views of the child's world of imagination gave indications that the journeys which the child makes from the actual world to the imaginary world are a part of his growing need to free himself of the constraints of the actual world.

The theoretical stance taken in this study was that in this journeying between the actual world and the imaginary world the child experiences and manipulates the materials of many disciplines. Sound curriculum theory recognises that different disciplines require that the child interacts

imaginatively with that specific discipline and that each discipline in its turn has very specific and unique properties for provoking imaginative activity in children. For as Dewey (1934) states:

> Ultimately all confusion of values proceeds from the same source: - neglect of the intrinsic significance of the medium. The use of a particular medium, a special language having its own characteristics, is the source of every art, philosophic, scientific, technological and esthetic (p. 319).

Whilst this strict disciplinarian philosophy is essentially correct, when the nature of product or performance is under consideration, it should be recognised that the child's journeyings between actual worlds and imaginary worlds continually make of him a visitor of many disciplines. He can, as Eisner (1978) explains:

> conceptualise in one mode and express in another. In this sense, there is a rich and productive interaction between modes of conceptualization (which, incidentally, are themselves symbolic since all aspects of reality are abstracts for conception) and the form one chooses to use to publicly render what one has conceptualised (p. 619).

It may well be that a profound and deep experience in one discipline triggers and transmutes into a vital expression in an entirely different discipline. This does not negate writers such as Charlton (1970) who contends:

> We never just imagine but rather we always exercise a mathematical or a historical or

> a pictorial or poetic imagination, and that within these categories we exercise imagination in different ways with different results. The activities themselves vary widely according to the media (p. 16).

However, it should be recognised that there are clusters of disciplines or family resemblances between disciplines. Music, art, drama, dance, and literature all have a family resemblance contained within the proliferation of images and emotions they are capable of evoking, but it is the nature of the discipline itself which orders these images. For as Britton (1971) explains:

> It was important therefore to remember at the outset that language is only one way of representing to ourselves both the actual world and unreal, fantastic worlds; and that other means, such as visual image, antedate the use of words and continue to operate both in association with words and independently. Putting experiences into words is a process of ordering them in a particular way, imposing on the data, in fact, some effects of the organisation inherent in language itself (p. 40).

These family resemblance disciplines also have in common the fact that they belong in the realm of art and aesthetics and that, again, as Cassirer (1944) states:

> The artist dissolves the hard stuff of things in the crucible of his imagination, and the result of this process is the discovery of a new world of poetical, musical, or plastic forms (p. 164).

Imagination in this study was therefore considered as a unitary concept. A concept which encompassed the many-

faceted activities in which the child participates in the curriculum as he brings about his learning through the oft taken journeys between the actual and the imaginary worlds and utilises the specific imaginative potentials of the medium in which he is working.

II. IMAGINATION: THE TERRITORY

In 1961, Furlong wrote:

> A philosopher surveying the territory defined by the term "imagination" finds it a dense and tangled piece of country. Its inhabitants are diverse: psychologists, art critics, writers on aesthetics, epistemologists, moralists, teachers and plain men (p. 15).

The intent of this section is to give theoretical substance to the claim established earlier that the journeys which the child takes from the actual world to the imaginary world constitute an act of imagination and to establish the nature of the child's imaginary world. It was essential when building this theory to draw, initially, upon three major sources of reference, namely, those writings by modern philosophers such as Best (1974, 1978), Cassirer (1944), Charlton (1970), Furlong (1961), Walsh (1964), Wittgenstein (1953), who in their observations threw light upon the subject of imagination as perceived against a background of philosophical criteria; the research of child psychologists as reported by Klinger (1971), McKellar (1957), Sardello (1974), Singer (1973), who have studied the structure and content of

children's imaginative behaviour; and educators and aestheticians among whom Britton (1970, 1971), Chukovsky (1963), Dewey (1934), Frye (1963), Jones (1968), Redfern (1973) have studied imagination as both discipline specific and as a general process of children's education.

In establishing the theory it was decided, in the initial stage, to examine the contemporary philosophic view of imagination in order to determine whether or not these writings contained significant information relevant to a theory of imaginative performance in children. From this examination emerged the theory which was detailed in the following pages. The information represents those apparently significant points, from a philosophic perspective which could help to describe one way in which educators could consider viewing the imaginative performance of the child, both within and without activities of the school curriculum.

A. In Imagination, With Imagination and Supposal

The corner-stone upon which the theory was built was the work of the philosopher Furlong (1961). He conjectured at that time:

> Our three main topics are, to resume, (i) the imaginary, i.e. what takes place "in the head", (ii) supposal, and (iii) the imaginative, i.e. what is marked by creative thought (p. 26).

These three philosophical distinctions were perceived by Furlong to cover the major treatment of the subject of

imagination given by modern philosophers.

Describing his first category, the imaginary, i.e. what takes place "in the head", Furlong uses the illustration of a child who has been actively "playing bears". Of that child he states:

> He might have been playing bears in imagination: he might, that is, have been lying in his cot staring at the ceiling and playing bears "in his head" (p. 20).

Furlong, in this statement, equates "in imagination" with imaginary. This form of imaginative activity, categorised as "in imagination", can be self-directed, other-directed or the equivalent of day-dreaming. When self-directed, the child may "in imagination" give directions to his own imaginings, as his toys come alive and perform fantastic feats of valour and splendour. In his day-dreams, his thoughts roam idly from one dream to the next. Lewis (1966) recalling his childhood, indicates an awareness of these two forms of "in imagination":

> It will be clear that at that time - at the age of six, seven and eight - I was living almost entirely in my imagination ...but imagination is a vague word and I must make some distinctions. It may mean the world of reverie, day-dream, wish-fulfilling, fantasy... In my day-dreams, I was training myself to be a fool; in mapping and chronicling Animal Land, I was training myself to be a novelist (p. 18).

The other form of "in imagination", which is other-directed, is that with which the teacher-educator would be

primarily concerned: evoking, provoking, challenging, inciting the child to give direction to his imaginings. Or as Singer (1975) suggests in relation to play:

> This approach also opens the way for greater incorporation into the theory of the direct influence of adults who foster imaginative behaviour by story-telling or establishing situations that children are likely to imitate (p. 15).

Or as Carlson (1965) expressed:

> So must an artist teacher tend a creative flame... The teacher must feed the creator confidence and encourage his fumbling experimentation in order for the child to take flight to distant azure lands (p. 199).

From this point on, in this study, this category was referred to as "in imagination". It referred to those instances when the child freely, or when given self-direction or other-direction, imagined ideas, events, scenes, people within the <u>private</u> world of his own imaginings. It was also used to refer to those instances of "imagination" which were imaginary and not related to the actual world. This distinction refers to those times when it would be possible for the child "in imagination" to be recalling the events of the day, and to be recalling these with no imaginary embellishment. This would be a recalling of events related to the actual world. The child might, however, "in imagination" have tipped over into the imaginary world and peopled his imaginings with purely imaginary figures and events as did Church (1955) who had

imaginary companions of whom he wrote:

> Further, I had now become a bookworm, living by proxy on Pacific Islands, or up the Amazon, or on the central prairie of North America. Marines, cowboys, Red Indians were my companions, more real to me than urchins with whom I shared desks in school and made quarrelsome friendship in the streets (p. 123).

The two most significant characteristics of "in imagination" are its freedom from the actual world and its privacy.

The second category of imagination used by Furlong is "supposal". "Supposal" can be sub-divided into (i) plain supposal and (ii) false supposal. False supposal is distinguished from plain supposal by including those instances of supposal when, through his imaginings, the child comes to falsely believe that an imaginary experience is real. This category is particularly significant for the young child whose grasp on the actual world is very tentative. His supposal or pretending may become so real to him that he mistakenly conceives of the imaginary as real. The distinctions between plain supposal and false supposal can be clearly illustrated by three consecutive groups of children who were all involved by the teacher in an imaginary situation.

The children's age groups were seven- and eight-year-olds, five- and six-year-olds, and three- and four-year-olds. The situation involved a large pink parachute which was allowed to lie on the floor, flat and empty. In the imaginary situation, it was a "space-monster" that gobbled up any human

who approached nearby. Through a dance-drama, each group of children, in turn, landed upon the moon and were sucked into the monster. The seven- and eight-year-olds handled the situation with great security; the five- and six-year-olds, with wary confidence and increased excitement and volubility. For the three- and four-year-olds, the situation was too deliciously anxiety producing. Its element of reality was too strong. Some little ones froze, some ran away, none would approach or go under the pink parachute. For them the imaginary was too possible, too real: that pink monster from space could gobble them up! Each group of children, in turn, showed clearly the distinction between plain supposal and false supposal. Either of the categories of supposal can occur "in imagination", in the private world of the child or they can occur in Furlong's third category of imagination, which he describes as "with imagination". It is, however, possible for the child either "in imagination" or "with imagination" not to be involved in supposal, hence the need for the three categories. For if "in imagination" the child is recalling the day's events, he is not necessarily involved in supposal, either plain or false. If also he is in an activity "with imagination", he may be involved in a manner in which he demonstrates a considerable degree of imagination and yet he is not involved in supposal. As Furlong (1961) explains:

> The activities that can be performed with imagination are, then, activities that

> allow some freedom in the use of the relevant material. They need not, as we saw, be what are usually reckoned as artistic activities: the footballer and the cook can act with, or without imagination (p. 83).

The third category of imagination used by Furlong is "the imaginative, i.e. what is marked by creative thought". He describes this category in the following manner:

> Peter is not, then, as he might have been, playing bears in imagination, nor is he supposing (first sense), nor mistakenly believing. In what sense, then, is he exercising his imagination? The answer, I think, is that he is playing bears <u>with imagination</u> (p. 23).

The term "with imagination" refers to an observable act of the child in which he can be seen to be playing, painting, story-telling, music-making, dance-making "with imagination". It is an observable, verifiable <u>public symbol</u>.

As indicated in the example of "in imagination" its major characteristic is freedom but unlike "in imagination" the private world of the child's imagination, it is now a <u>public symbol</u>. Of "with imagination" Furlong states:

> So also to act "with imagination" is to act with freedom, spontaneity; it is to break from the trammels of the orthodox, of the accepted; it is to be original, constructive (p. 25).

The foregoing usages of imagination, "in imagination", "supposal", and "with imagination", were perceived by Furlong to cover the major philosophical distinctions relating to

imagination by modern philosophers. As Redfern (1973) states:

> These seem to reflect the major distinctions which philosophical discussions of the subject have between them covered over the years, though some varieties have traditionally received more consideration than others. Furlong's three categories are "in imagination", "supposing", and "with imagination" (p. 4).

Furlong goes on to indicate that these three usages of the term imagination are rooted in the notion of the imago - a copy. Both "in imagination" and "supposal" are direct stems from the root and the term "with imagination" corresponds to branches from either stem. Stage One of the theory therefore appeared as follows:

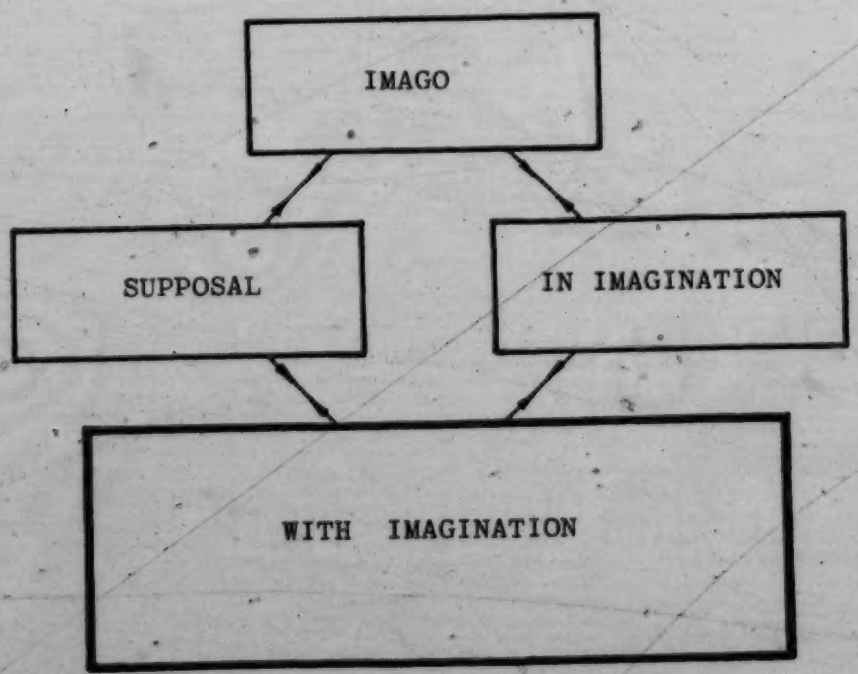


Figure 1. Imagination: A Conceptual Overview: Stage One

The sense in which Furlong (1961) appears to have used the concept "imagination" relates to the "unitary" concept or "family resemblance" theory of Wittgenstein (1953). An act of imagination is not a nuclear activity but a multi-faceted activity. There is no single standardised meaning for the word imagination but there are unifying features which enable us to see how different facets of imaginative activity can be studied.

Some of the unifying features of these three aspects of imagination could be described as: they are free from being bound to the actual world; they do not have to be perceived as following a logical line of reasoning; they will frequently reveal a new perspective or dimension of the world; they do not have to meet the criteria of practicality, although they may arrive at a utilitarian end.

As Wittgenstein (1953) states of "family resemblance" concepts:

> ...we see a complicated network of similarities overlapping and criss-crossing: sometimes overall similarities, sometimes similarities of detail (p. 30).

The terms "in imagination", "supposal" and "with imagination" are members of the same multi-faceted family of imagination, they have similarities and differences. The significant feature of "with imagination" is that it is essentially a public symbol. For this reason, it is within this category

that we can study the child's imaginative activities, not, however, losing sight of the relationship to "supposal" and "in imagination".

With the recognition of these three usages of imagination, it became possible to conceptualise a significant difference between the two worlds in which children function, the actual world and the imaginary world. All that occurs in the imaginary world is related back to the concept imago - a copy, yet it is freed from the constraints of the actual world. The child journeys back and forth between these two worlds, an endless traveller.

B. The Imaginary World: Its Reality and Fantasy Forms

The literature on make-believe, fantasy, reality and the actual world showed a certain degree of conceptual confusion or "family resemblance" muddles. It was essential therefore to distinguish between the actual world and the imaginary world. The actual world was signified as the world of shared and verifiable experience, consisting of everyday events, rules, logic, order, facts, and other data, which demand of the child participation in the world's affairs.

For Britton (1971) this is "the world of shared and verifiable experience":

> I want to see play, then, as an area of free activity lying between the world of shared and verifiable experience and the world of inner necessity - a "third area" as Donald Winnicott has called it. The essential purpose of activity in this area for the individual will be to relate for

> himself inner necessity with the demands of the external world (p. 43).

An alternative view has been expressed by Merleau-Ponty (in Sardello, 1974) who believes:

> The child does not live in the zone of two poles - subject and object, or imaginary and real. Merleau-Ponty says the child lives in the ambiguous zone between the imaginary and the real, what he calls the zone of oneirism (p. 412).

There is a suggestion here that both Britton (1971) and Merleau-Ponty (1974) describe a "third area" of activity. This could have bearing upon the concept of the journeys which the child takes between the imaginary and the actual worlds, as hypothesized in this study.

In this study, the imaginary world, either in total or in part, draws upon the resources of the actual world but has no practical tests to meet. Within the imaginary world two specific forms were seen to be operating: the reality form and the fantasy form. It is primarily between the conceptualisation of the actual world and the reality form of the imaginary world that distinctions in literature have become confused. In addition to the conceptual confusion between the actual world and the reality form within the imaginary world, a further complication has arisen with the term make-believe, which is often used as synonymous with imaginary.

To illustrate one difference which occurs between

the actual world and the reality form of the imaginary world. An adult and a five-year-old are engaged in preparing dinner. The table has to be laid, the salad made, the potatoes peeled. This is the real world. The five-year-old, needing to "spice up" the activity a little or to satisfy a need for role identification or to gain more freedom in the situation, says to the adult, "You be the little girl and I'll be the Mummy". Although there is now still an environment of the actual world, an act of imagination has taken place on the part of the child. An element of freedom and originality has been introduced. The child is now engaged "with imagination" but in the actual world. This imaginative activity would not therefore be described as a "reality" form of "with imagination" for the child has not moved beyond the practical requirements of the actual world. If, however, using an almost identical situation which included the same adult and the same child, with the same role exchange, they had been engaged in preparing the toys' tea party, a difference would have occurred. Few things would have changed but the world in which the action takes place is the imaginary one. This was identified as the "reality form" of the imaginary world.

Observations made of children's play, painting, drama, story-telling, writing are filled with this reality form of "with imagination". It is this distinction between the actual world and the reality form of imaginative performance in the imaginary world which presents a way of describing children's acts of imagination without a continual confusion

of the two terms, reality and the actual world. The reality form of imaginative performance, whilst bearing similar characteristics and functions with the actual world does not have to conform to similar requirements. Primarily it does not have to meet the test of practicality. A further important distinction between the actual world and the imaginary world is that what the child conceives in the imaginary world is not only the outcome of imagination but operates imaginatively. Consequently, the close resemblance of the child's activity to the actual world can take on a reality form yet simultaneously be devoid of the controlling factors of the actual world. This activity, it is suggested, does in fact bear a close resemblance to Dewey's (1934) statement on art and imagination:

> Its imaginative quality dominates, because meanings and values that are wider and deeper than the particular here and now in which they are anchored are realised (p. 273).

The child's values in his imaginary world are profoundly deeper than the actual world from which he is drawing his resources and in which his activity is anchored. He is staking his place in the world and giving it meaning and significance.

The second form of imaginary activity that it was necessary to establish, was that of the fantasy form. The fantasy form was not perceived, in this instance, as a series of psychological processes as has been theorised in the

research into fantasy by Klinger (1971) and his associates, who have studied the similarities of play processes and fantasy:

> The validity of generalising from evidence on play to a theory of fantasy depends on the proposition that the two psychological processes are highly related, and that for at least some limited purposes the one may stand as an analogue for the other (p. 17).

Had this approach been taken in this study, it would have necessitated viewing what has been described as the "imaginary world" as fantasy. Instead the "fantasy form" was identified as having a far closer resemblance to the fantasy most frequently denoted in literature. The fantasy form is mainly characterised by its "other world" characters, their behaviours and the situations in which they are involved. Not only does the fantasy form come into existence in the imaginary world of the child but the characters are both inhabitants of and act within a fantastic other world. For Gagnon (1971) certain conditions are necessary for the fantasy form to exist. He says:

> ...In almost every fantasy there is, so to speak, a blending of what is physically impossible with what is physically possible; where you find fire-breathing dragons, you almost invariably find a few ordinary men (p. 100),

as well,

> ...There is some explicit rendering of the personality of at least one of the characters

> in the tale. For it would be hard to imagine a fantasy in which we were given no information about any of the characters' behavioural conceptual, or emotional patterns or tendencies. In addition, I maintain that any story might justifiably be called "a fantasy" which gives us some explicit indication of the personality of one or more of the characters and which is also about a world that is conceivable but physically impossible (p. 100).

The fantasy world or the fantasy form has indeed come to us predominantly through the stories, myths, legends, nursery rhymes and jingles of our cultures. Such is the power of the fairy tale and the nonsense tale that, not only have they been banned in certain societies at certain times but even educational systems have been known to throw up their hands in horror at the introduction of such misleading and dangerous material in the curriculum. An extract from Chukovsky (1963) relates one of such incidents:

> Then there appeared a young man in some kind of uniform and both began to speak to me as if I were a thief whom they had caught red handed: "What right do you have to read this trash to our children?" And the young man went on to explain, in an instructor's tone, that books for soviet children must not be fantasies, not fairy tales, but only the kind that offer most authentic and realistic facts. "But please consider," I tried to argue, "that it is indeed through its fantasy that the fairy tale emphasises to the children reality" (p. 115).

In every culture there exists the classical form of fantasy handed down from generation to generation. Similarly every culture generates its own contemporary fantasy forms. Once upon a time, "a cow jumped over the moon", then man

landed on it. In late twentieth century western society, it is not inconceivable for the child to perceive the "bionic man or woman" jumping over the moon! The cow has definitely been displaced by Steve and Jamie! From the actual world the child is provided with the content of fantasy either classical or contemporary. The contents of the fantasy form give us discernible characters and characteristics.

As Boyer and Zahorski (1978) comment, the fantasy form is peopled with:

> imposing figures who, with unearthly powers, inspire wonder or fear, or often both: dragon kings, elves, dryads, demon princesses. High fantasy deals prominently with archetypal figures, motifs, and themes such as the temptress, death and renewal, and the spiritual quest, with its demands for courage and selflessness (pp. 2-3).

The fantasy world of children, as more narrowly described in this study, does not concur with the manner in which "fantasy" and "make-believe" are currently being studied in child psychology (Klinger, 1971; Singer, 1973).

In these studies, fantasy is being conceived as a process and covers both the reality and the fantasy forms within the imaginary world. Klinger (1971) views fantasy as a psychological process and states:

> Fantasy as conceived here is a process quite central to normal human functioning. A theory of fantasy must therefore be concerned with the properties of fantasy

> as a process - of what it consists, the conditions under which it occurs, how it unfolds in time, its relationships to the other organismic processes, its source of energy and direction, and the functions it performs in human adaptation (p. 5).

and again:

> One obvious defining property of fantasy is that it is primarily a mental activity, not a gross motor behaviour, and is therefore necessarily covert (p. 7).

There are, however, indications in those studies that the approach taken by this study does have validity even if the manner of description is different from that of current psychological studies on fantasy. Klinger (1973) states:

> Klinger (1971) has examined in some detail the possibility that both fantasy in the form of private imagery [note "in imagination"] and make-believe play [note "with imagination"] are discernible in children from a relatively early age, and that the younger child is indeed capable of more private imagery than Piaget seemed to feel. Smolansky (1968) also called attention to the fact that the imaginative play in the child during the school years does not necessarily become realistic (p. 15). [My parentheses]

In this statement, not only is there reference, indirectly, to "in imagination" and "with imagination", but there is an indication that the actual world and the reality form of the imaginary world do need to be further distinguished.

This study differed from the psychological viewpoint because it did not view the imaginative performance of the

child, within the imaginary world, as a psychological process, but considered instead the two forms in which the child appeared to operate, the reality form and the fantasy form.

As the children group around the sand-box, fill their toy dump trucks, make sand roads, blast the top off mountains with their pepsi-cola bottle tops, create floods and send for the firemen, the form of that play is a reality form of the actual world, yet it is imaginary. This does not negate the psychological processes that are occurring but the processes do not describe the form in which the play occurs.

A five-year-old whirls around and around, stops and using her arms and legs, makes "a house" with windows and doors. She then dances off again. She repeats this sequence of action several times. Then she utters to her three-year-old brother, "Come on, Mickey. I'm the toadstool, you be the little elf." She moves nearer to a fantasy form, populating her play with figures from fairy worlds.

In this study, the imaginary world contained two forms, reality and fantasy. The child can give a reality form to his play, a fantasy form to his painting. The criterion by which the fantasy form differs from the reality form is in the degree of openness, or removal from the actual world. The situations, events, the imagery, the characters that people the fantasy form are more open: clouds become winged horses, sunsets become fiery dragons, waters turn into never ending caves that lead the child deeper and deeper into the earth

where worms become fire hoses. In the fantasy form the child can, to an even greater degree, disregard the laws of order, logic, consistency and sense. He is the controller, the creator, the magician.

In the reality form of the imaginary world the cardboard box becomes the ship, the children go through storm and tempest, are set upon by crocodiles, overturned and drowned or eaten. Even closer to the actual world, yet still in the reality form, the little girl dons her nurse's cap and gives her baby doll a spoonful of medicine. So children in a continuing act of imagination journey from the actual world into their imaginary world. Then they travel between the reality form and the fantasy form, making their own worlds in order to better understand the actual world.

Each form, then, the reality and the fantasy, has different features discernible in children's imaginative activities. The reality form allows children to draw from direct experiences in the actual world. The fantasy form has already gone through one stage of distillation, most frequently in the field of literature, prior to the child having experience of it, for children do not have direct contact with witches, wizards, flying horses, goblins and other characters and elements of the supernatural. The emergence of this fantasy form in the child's imaginary world is consequently more strongly dependent upon the intervention of companions and adults who can turn hills into giants' castles and potato salad into fairy feasts. Singer (1973) notes this in

his investigations into children's make-believe play:

> One might therefore consider the possibilities of another dimension that would be associated presumably only partially with imaginativeness. This scale might represent the degree to which the make-believe elements reflect closeness to the immediate life situations of the child, as contrasted with make-believe elements quite far removed from the day-to-day experience of the child (p. 38).

Or as Minuchin, Biber, Shapiro and Zimiles (1976) reported on a study of imaginative play for groups of nine-year-old children:

> The mode of magical and imaginary expression also reflected an educational atmosphere which encouraged a full use of imagination and creative processes without constant commitment to the literal and realistic (p. 239).

The theory, therefore, suggested that to understand and examine the imaginary world of the child, two significant forms should be identified, that of the reality form and that of the fantasy form. Stage two of the theoretical model therefore appeared as illustrated on page 40.

The framework within which the concept of form was examined, because of the nature of this particular study, came from the writing of H'Doubler (1968), a dance-aesthetician. She referred to three elements of form: structural elements, content elements, and organic elements. The structural elements of the dance form she described as supporting units (principles of composition). These are:

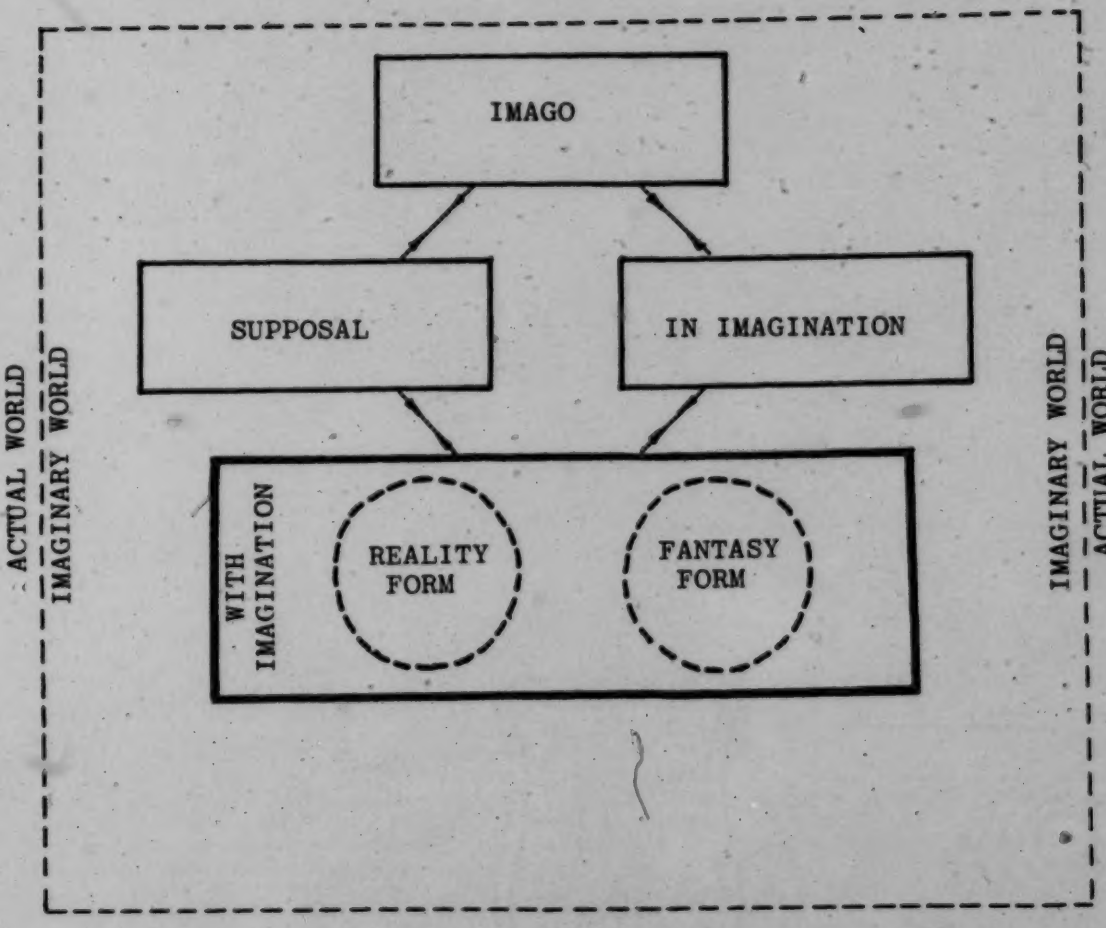


Figure 2. Imagination: A Conceptual Overview: Stage Two

variety, balance, harmony, transition, repetition, climax, contrast, sequence. Or as stated by H'Doubler (1968) in her examination of the structural elements:

> The composition of a dance may be compared to the spinning of a spider web. The pattern is woven from that which is within. In the process, structure is made possible by the medium's being fastened to the supporting units (principles of composition) (p. 144).

The organic elements are described as the inner activities which require of man that he gives expression and meaning to his ideas, visions, perceptions, sensations and ideals: all that makes him "man". She writes:

> If the concept of organic form is applied to all that man thinks and executes, we can see how significant its application to his work of art. Any work of art, to be significant and convincing, should grow from what its creator has within, growing and changing as the germ idea changes (p. 103).

The content elements are those which the dance is about:

> For a dance, then, to be composed there must first be something to dance about. And this something must be so valued that its worth is its value of expression. It may be occasioned by an event of outer or inner life. It may be discovered in the outside world of actual happening, or appear seemingly clearly formed from the deepest resources of the mind (p. 120).

These descriptions of H'Doubler's (1968) elements of form were then applied to the concept of reality and fantasy forms in the child's imaginary world.

Elements	Reality Form	Fantasy Form
structural elements	variety, balance contrast, sequence harmony, transition climax, repetition	variety, balance contrast, sequence harmony, transition climax, repetition
organic elements	inner and outer resources	inner and outer resources
content elements	actual world manifestation	supernatural magical, fantastic world manifestation

It was therefore established that in determining the differences and similarities between the reality and fantasy form, one criterion could be stated as: The difference and similarities between the reality form and the fantasy form of children's imaginative activities relate to the content of that activity.

III. SUMMARY

This chapter established the basis of the theory from a philosophical viewpoint. It developed the concepts of imago, "in imagination", "supposal" and "with imagination" and showed how they are linked. It distinguished between the actual world and the imaginary world and indicated that the philosophical dimensions could be used to describe the conceptual basis of the child's imaginary world. It further distinguished between two forms in the imaginary world in which the child performs: the reality and the fantasy forms. Finally, it examined the criteria by which the forms could

be considered and indicated that the criterion selected related specifically to the content of that form.

CHAPTER III

A THEORETICAL STANCE: PART 2

I. INTRODUCTION

The second chapter developed the stance that a conceptual clarification of the actual world and the imaginary world of the young child could provide a useful framework for observing how the child performs imaginatively in the reality form and the fantasy form of the latter world. As all performances require the use of public symbols and these symbols have been given meaning within the context of a specific discipline, this chapter develops two further dimensions of the theory. The first, the significance of the symbol and its meaning and the second, the discipline-bound concept of imagination.

II. THE SYMBOL AND ITS MEANING

The environment in which the child is nurtured will be vital to his understanding and development of the symbolic meaning of his world. In considering this, it was evident that for children to use symbols imaginatively in any discipline requires that they have been nourished and nurtured in that field. In music, to the excitement and stimulation of voice sounds, to lullabies; sensitivities should have been awakened to the sounds of river and sea, to the call of birds in flight and the tormenting chattering of squirrels; the timbre and depth and personality of violin and bassoon; to "Coppelia" and "Nutcracker", to sea-shanties and "London

Bridge is Falling Down". The musical child must have been awakened. Similarly, the "Aladdin's Cave of Literature" should have been opened to the child for as Brown (1971) writes:

> The concern of literature is with openness; with increasing awareness of self and reality; with refining sensibilities, giving order to the chaos of experience, expressing the possibilities of things: with sympathy, compassion and humanness; with communicating new perspectives; with language as a creative, vital force; with desire and hope, novelty and uniqueness, depth of vision and essences (p. 160).

The literary angel in the child must be tempted to wake from its sleep. Or, in dance, the sleeping beauty must also be awakened as the child's senses are quickened by visions of "Sugar Plums". In a large generic sense the symbolic capacities of the child must have been awakened and developed, for these will have a vital effect upon the child's capacity to perform in any field of endeavour.

Concurrently, therefore, with his activities in the imaginary world, which aid him in understanding his actual world, the child is acquiring experience and being nurtured in many symbol systems of the actual world. As Redfern (1973) states:

> When, as educators, we speak of developing the imagination, it is therefore clear that we must be talking primarily of developing the ability to use and understand symbols. It involves the initiation of children into a variety of public "languages", each with

> its own distinctive techniques, procedures and disciplines, whether the material be words, paint, clay, sound or movement (p. 9).

The child, then, is acquiring the symbol systems of words and language; the symbol system of action and movement; those of sound and musical symbols; numbering symbols. He is "knowing" his world in many ways. Or, as expressed by Sutton-Smith (1974):

> I like the word knowing because I don't just mean intellectual knowing, I mean knowing in the way Ernst Cassirer uses the term. As he uses it, you can know the world in many ways: you can know it through music; you can know it through poetry; you can know it through dance. None of these forms of knowing is reducible to any other form of knowing, though they are all expressible in other forms of knowing. But the great difficulty for us adults is that we are so dominated by conceptual forms of knowing that it is extremely hard for us to handle or to feel what children do and feel has any internal relevance (p. 19).

Different symbol systems start to become a language which the child uses to communicate at different stages in his development, as for example in infant art, when as Jameson (1968) explains:

> When the child has reached the stage of being able to create a radial at will, he will imbue it with his fantasy. He will call it a man, a bird, a cat (p. 18),

or later as he develops this idea:

> He begins by enjoying the physical sensation of scribbling, then comes visual awareness of the mazy lazy patterns he is creating, then comes the finding of the symbol. At that point he will seize upon this symbol and will seek to repeat it, and as his manipulative skill and his powers of coordination increase, he will be more and more successful in repeating it. From this moment his work will be much less art and much more language, because as soon as the symbols which he can make, manipulate and arrange reach the stage where he can identify with them, they become a major part of his fantasy imaginings and play (p. 74).

Once the child recognises the symbol as a power which he can use to express himself, and so communicate both to himself and to others, then he can control its use in his imaginary world and assist himself with understanding his actual world. It is for example the discrepancy among siblings over the stages of development and understanding of their symbol systems that is so often the source of discord and tears. The three-year-old is totally accepting, involved and secure in the knowledge that his sand-pile is the garage and the piece of wood the gas-pump. Then to his chagrin along comes his four-year-old sister who, more knowledgeable in the design and function of garages and pumps and, albeit more coordinated in her attempts at representation, attempts to re-shape his symbols. Result - instant tears and total destruction! In discussing the understanding of children as they acquire signals and symbols, Schmidt (1973) reconfirms for us that the arts are symbolic systems:

> Language is a symbol system, but so are mythology, religion, art, mathematics and science. Each of the symbolic systems has its own inherent capacities (p. 64).

He then goes on to point out that these symbol systems cannot, nor should be, avoided by the child. For he states:

> The symbolic systems are nevertheless inescapable for the child, for he cannot be encultured or realise his potentiality as a human being except by sharing the symbolic world through which the society of which he is a member interpret reality and human experiences (p. 65).

The meaning of the symbols, however, can only be found within the context and within the form in which they are being used. As Best (1974) explains:

> Meanings, whether of words or of expressive movements, can be understood ultimately only in relation to context (p. 42).

It is, however, essential to remember the important implication of the limitation of the symbol systems that the child has available with which to communicate and express himself in his imaginary world in either form. Or as James (1973) wrote at the beginning of his novel, What Maisie Knew :

> Small children have many more perceptions than they have terms to translate them; their vision is at any moment richer, their apprehension even constantly stronger than their prompt, their at all producible vocabulary (p. 9).

It could be suggested that it is, in fact, partially due to the child's lack of available symbol systems that he makes such a ready-mix of the actual world, the imaginary world and its reality and fantasy forms. He uses few symbol systems but each can serve, for him, many purposes. Only by drawing upon every available resource, can he be about what Dewey (1954) explained as "meanings and values that are wider and deeper than the particular here and now" (p. 273).

The acquiring of the meaning of symbols in different disciplines is consequently an essential factor in the child's growth. In his imaginary world similar and identical symbols will be seen to occur in the reality form or in the fantasy form. The meaning of these symbols is contained within the context in which the child is using them and is bound by the selection of the medium in which he is both conceptualising and expressing himself. This crossing of the disciplines in cross-modal use is vital to the child. Jameson (1968) records this running commentary of a child aged three-years-nine-months:

> Next she drew the line which joins the lower points of the first two lines, and continued onwards on the left; in a dreamy sing-song voice she chanted as she went, "That is a caterpillar". There was then a sudden change of voice and emphasis as the four "down" lines were added to the long transverse line; "No, it's a pussy-cat" (p. 44).

The child's conceptualisation and expression blend together supporting each other. The units of one symbol system are words, the units of the other symbol system visual marks. Gradually as the child grows older, the symbol systems will separate and each will find what Cassirer (1944) has termed their own place in the "architechtonic of art".

As the symbol system is inextricably interwoven with the medium it was necessary to consider this factor prior to further development of the theory.

III. DISCIPLINE-BOUND IMAGINATION

The symbol system is inextricably interwoven with the discipline, and every discipline has its own special role and significance to play in the education of children. Cassirer (1944) writes:

> Every art has its own characteristic idiom, which is unmistakable and unexchangeable. The idioms of the various arts may be interconnected, as for instance, when a lyric is set to music or a poem is illustrated; but they are not translateable into each other. Each idiom has a special task to fulfil in the "architectonic" of art (p. 156).

Or again Redfern (1973) points out:

> What is clear, however, is that when we just say that the aim of such an enterprise is to "develop the imagination". This, as we have seen, has no meaning until it is spelled out in terms of a particular kind of activity (p. 21).

What, as educators, we are hoping for, is that children will

perform imaginatively in story-writing, painting, reading, poetry-making, dance, music-making, and all other aspects of the curriculum.

As the child performs imaginatively in poetry the form of that poetry may be closer to reality than fantasy or vice versa. For example, in two adult selections of poetry, this can be perceived. "The Kitten and the Falling Leaves", by Wordsworth, is far closer to the reality form of imaginative poetry than the fantasy form. On the other hand, "Witches' Charm", by Ben Johnson, is a poem far nearer to the fantasy form of poetic imagination. (See Appendix A.)

The processes which the child uses as he develops the content in the reality or the fantasy form may have similarities in poetry-making, music-making, story-telling, painting, but because, as Redfern (1973) states:

> to be "imaginative" in the aesthetic realm, therefore, demands knowledge and understanding of the standards and techniques peculiar to the art form in question (p. 20),

all of the processes in poetry writing will not be identical with those in music-making. As the child in his learning moves from the global to the fragmentary, as he learns more and more to discriminate differences, it becomes essential for educators to steep the child in the separate activities of the curriculum as the level of those activities starts to demand greater and greater discrimination. It is essential that we determine what it is for children to perform imagina-

tively in painting, story-telling, poetry-making, creative dance, and all other activities of the school curriculum. We cannot assume a general transfer of the development of imaginative performance from one activity to another or continuing with Redfern's line of argument:

> For teachers to simply tell children to use their imaginations and expect something of value to flow forth without doing anything to help them to structure their ideas, and to ensure they have something worth expressing in the first place, is indefensible in education (p. 20).

We do, however, know as Schmidt (1973) emphasises:

> Only within the symbolic systems that limit the child's freedom by imposing pattern and already developed meanings on him, and by forcing him to interpret his experience in terms of the possibilities inherent in the symbolic systems, can he become creative (p. 65).

The discipline imposes the pattern and the already developed meanings upon the child. He, in turn, frees himself of these impositions, in his imaginary world, and at a time and a place when he is ready, and in the exact amount that his needs demand, gradually takes command of the symbols and the discipline and, like the "little Prince" of de Saint Exupery (1943), can say, "I had thus learned a second fact of great importance" (p. 14).

It is this freedom, which the child obtains in his imaginary world, that enables him to utilise symbol systems

according to his needs and allows him to perform imaginatively in the reality or the fantasy form.

The theoretical stance now appeared as follows on page 54. According to this visual representation of the theory, it could be observed that the following elements of a theory of imagination in childhood could be conceptualised. There exists two worlds in which the child operates, the actual world bound by data and everyday commerce, and the imaginary world in which the child is freed from the constraints of the actual world. The imaginary world could be conceptualised as containing four elements related to a theory of imagination in childhood; imago, supposal, in imagination and with imagination. The element "with imagination", being the public element, was available for observation, although it would always be associated with imago, "supposal" and "in imagination". In the observable element of "with imagination", which operates both in the imaginary world and is imaginative, the child manipulates symbol systems which are inextricably interwoven and come to the child from the actual world in the form of disciplines. In the act of expression, the child creates two forms, either a reality form or a fantasy form. The content and organisation of the reality form is closer to the data and events of the actual world than the fantasy form which draws from secondary sources found predominantly in other art forms, specifically literature.

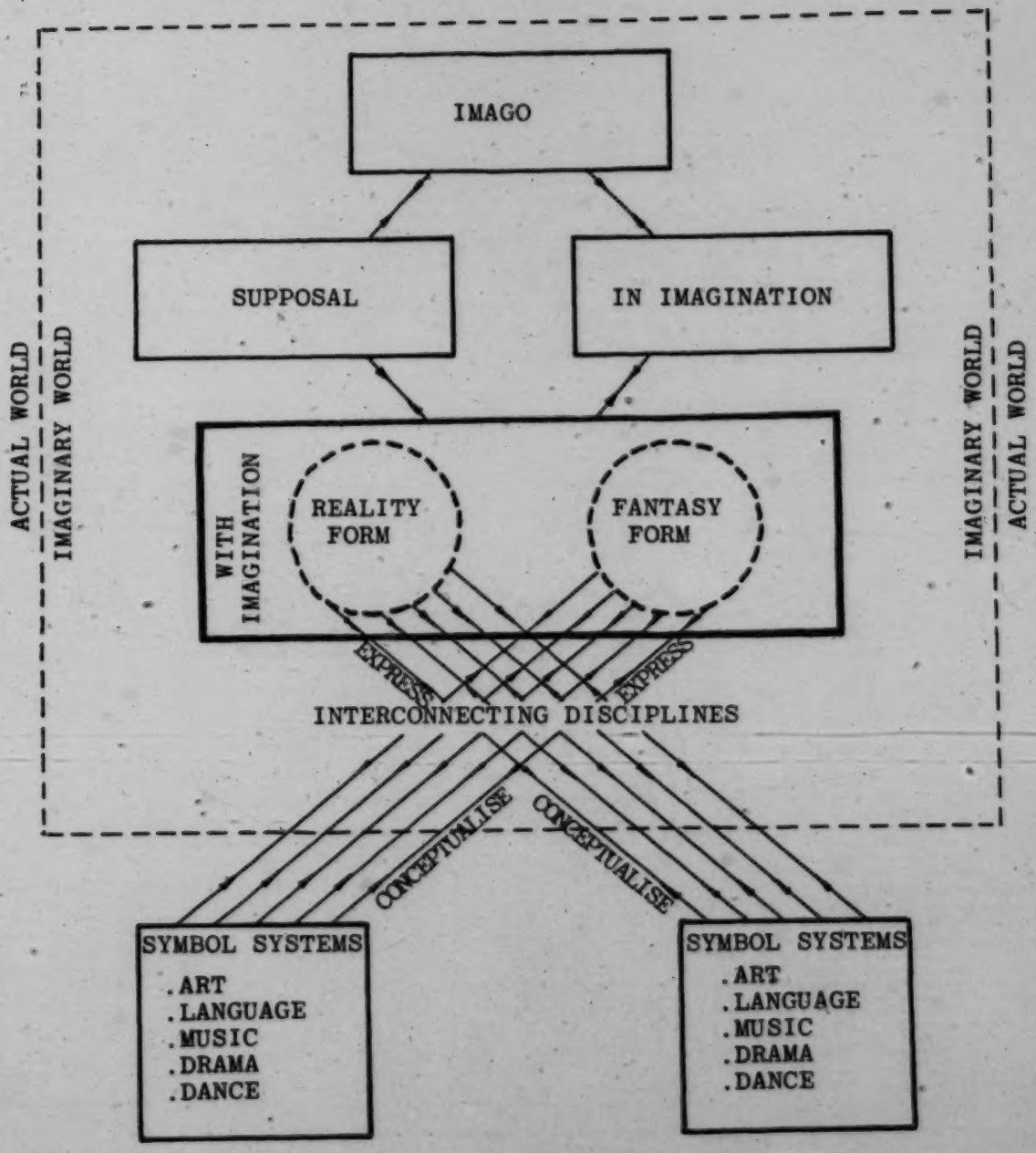


Figure 3. Imagination: A Conceptual Overview: Stage Three

Utilising this theory, an attempt was made to determine whether or not it was of value as a way of viewing what occurs in the content of children's imaginative products, specifically in creative dance, and whether the theory was more generalisable for describing what occurs when children interact imaginatively with the other subject matter. Did it, in fact, help to describe a child's act of imagination in relation to a specific curriculum discipline? Specifically for this study: How do children aged four to eight years of age, perform imaginatively in creative dance? For as Cassirer (1946) tells us:

> It is characteristic of the nature of man, that he is not limited to one specific and single approach to reality but can choose his point of view and so pass from one aspect of things to another (p. 170).

This theory therefore hoped to assist in understanding the child's point of view as he "lives and breathes" in his imaginary world.

CHAPTER IV

PROCEDURES

I. INTRODUCTION

In Chapters II and III, a theory was developed from the original stance that the journeys which the child takes from reality to fantasy constitute an act of imagination. It was established that there are two worlds in which the child appears to function. These worlds are the actual world and the imaginary world. The latter world contains two forms within it, the reality form and the fantasy form. Each of these forms, which are assessed according to their content, is dependent upon the child's ability to use the symbolic system contained within specific disciplines.

It was therefore in the light of these multiple factors:

1. the actual world and the imaginary world of children
2. the existence of the reality form and the fantasy form within the imaginary world of children
3. the knowledge that imagination is "discipline" specific
4. the development of children's symbol systems

that an attempt was made to examine the theory in the light of practice. Or as Langer (1954) states:

> The making of this expressive form is the creative process that enlists a man's utmost technical skill in the service of

his utmost conceptual power, imagination (p. 40).

A. Discipline

The discipline which was chosen in order to examine this theory was creative dance. The selection was made for the following reasons:

1. Creative dance, as with other arts, can exist in the imaginary world, for it does not have to answer the tests of the world of practicality. By studying the theory in relation to a discipline that can exist in the imaginary world, and is not a vehicle of commerce in the actual world, it was possible to concentrate on what was occurring in the children's imaginative activity.
2. Creative dance is one of the lesser known disciplines and both theory building and research, being minimal, are in need of development.
3. Creative dance is a non-verbal symbol system and does not depend upon verbal mediation for its representation. The majority of research into the imaginary world of children appears to have occurred in instances where verbal mediation was necessary.
4. Creative dance is not a natural mode of communication for children. Movement, actions, motor performances are natural forms of communication. To produce an aesthetic mode of communication,

called creative dance, accepted within the school curriculum will require the emergence of a recognised discipline. This study hopes therefore to contribute to knowledge in this emergent field.

B. Software

The software used was 16 mm. film. This medium was selected for the following reasons:

1. Unedited footage of children's participation in creative dance was available. This film footage had been shot in 1974. The filming had occurred at the Faculty of Physical Education and Recreation, University of Alberta. The services of the Department of Technical Services, Motion Pictures Division, had been requested and personnel from that department had completed the filming.
2. Children's movement, which includes creative dance, can be notated utilising the Laban notation system. This system, however, is highly specialized and there are few writers and readers of the system available to perform such recording. This was, therefore, not a viable option.
3. The recording of children's creative dance presents several difficulties. Initially, unlike children's art, stories, or even musical composition, children's work in creative dance cannot

easily or readily be recorded. Over a period of years, and cross-culturally, it has been possible to document, for example, children's painting. Consequently, developmental theories of children's art have been feasible. Even this simple form of documentation has not been available in creative dance. Once documentation became more readily available through video-tape and film, the problem still continued to exist that creative dance involves many children participating simultaneously. Again, this presented the problem that it was technically, extremely difficult to study isolated situations of a child's participation.

Once the problem of documentation is overcome in a technical sense, then there still remains the problem that the child's creative dance has been filtered by the camera lens and is not a primary source of information once it is studied. In view of the many problems involved, therefore, the unedited film which was available, regardless of limitations, was an irreplaceable source of information.

C. The Children

The children in the films were aged from three-years-six-months-old to eight-years-old, and were enrolled in a creative dance theatre program at the University of Alberta.

These children were enrolled by their parents and therefore a supportive climate could be assumed. There were no restrictions on the families who wished to enter the program, for example, the children were not predominantly those of the university staff. When filmed, they might have been involved in the program for only ten weeks or they might have been ongoing students who were in their second term or even their second year. The children had, therefore, a very mixed background of experience in creative dance.

D. The Program

The program was held each Saturday morning from September to December and from January to April, each term consisting of twelve sessions. The time allotment for the youngest class, ages three-years-six-months to five-years-old, was thirty minutes. The time allotment for the other two classes, five-years-old to six-years-six-months-old, and six-years-six-months-old to eight-years-old, was forty-five minutes each.

E. The Film

Three films were produced as follows:

Title: "Moonstars, Sundrops and Rainbeams"

Length: 15 minutes

Scenario: This film showed the work of the children whose ages ranged from three-years-six-months-old to five-years-old.

As an introduction to the film, two children, Alex, age four-years-old, and his sister Sarah, age three-years-old, are seen. Alex re-tells the story of "Percy the Balloon", a poem the children had worked with in creative dance. The poem had been written specifically for these children with the intention of involving them in some of the significant symbols which children use in their first experience in creative dance.

Percy the balloon
full of air
Went POP
EXPLODE
everywhere.
He blew up again
as fat as could be
Then went POP
EXPLODE
for he hit a tree.
He blew up again
and was oh! so proud
For there he sat
on top of a cloud.
The cloud took him around
and around and around
And then with a sigh
put him back on the ground.

Alex, partly through age but specifically because he is using language, can describe the story in fair detail, though even he depends upon the occasional actions and gestures of non-verbal symbolism to convey his meaning.

Alternatively, Sarah uses four symbols. A rising action; a jumping-spin; a hoppity-run; and a collapse.

The following sequences in the film show the children working with the creative dance symbols that are initiated by the following four rhymes. These rhymes, in the order seen in the film, are:

> Here comes the rain skipping around
> Skipping and skipping all over the ground.
> But the rain often gets mad and bounces about
> And falls in a puddle with a splash and a shout!
>
> A small white cloud curled up in the sky,
> The wind came along and blew him so high.
> The wind blew him around and around
> Until with a sigh he fell to the ground.
>
> Here is a star all shining and bright,
> It looks just like the star I rode on last night.
>
> And now a rainbow paints gentle colours in the sky,
> But I never see the paintbrush and that makes me
> wonder, Why?

Each rhyme has been considered for the images inherent within it and the children are seen exploring the creative dance symbols which they can imbue with the meaning contained within the rhymes.

During the first sequences, the children are seen exploring the symbols of skipping, galloping, hopping, bouncing, sometimes as a total group, and at times as individuals. These symbols are the ones which are eventually placed in the context of the meaning of the first rhyme.

During the second sequence, the children are seen exploring the symbols of whirling and settling. Again, they are seen as a total group and then a sequence of two children together has been isolated. Once again, these symbols are the ones which are placed in the context of the meaning of the second rhyme.

Similarly, the following two sequences show the children exploring the symbols of jumping, freezing, and turning.

The camera then returns to the two children, Alex and Sarah, and the producer of the film for a final summary statement on the role of children's dance in education.

Title: "Skip-Skip-Skip"

Length: 16 minutes

Scenario: This film showed the work of children whose ages ranged from five-years-old to six-years-six-months-old.

As an introduction to this film, the producer-teacher is seen with two of the children. Two rhymes are introduced, the second of which is the rhyme which will be used in the film. These are found in Boorman (1973) and are as follows:

Watch me skip
Watch me hide
Now up I POP
And start to slide.

Skip, skip, skip
Curl up small
Spread way out
And roll like a ball.

The camera then moves to the studio where the children and the teacher are seen in the process of developing the latter rhyme. The symbols inherent in each line are explored and further imagery is provided for the children in order to enrich their understanding of the primary symbol. The first teaching-learning sequence shows all of the children exploring the skipping symbol. The second teaching-learning sequence shows the children exploring the spreading symbol. In this sequence there is considerable use of additional imagery: stretch like elastic, hands are like eyes that can open and shut. The teacher uses both visual and verbal modalities to enrich the children's concepts and also two children are shown sharing their dance symbols with the other children.

The third teaching-learning sequence shows the joining together of sequences one and two and leads naturally into the fourth learning sequence which is a formulation of the whole.

The final sequence in the film shows the beginnings of partner work and a few children are seen exploring the possibilities of joining these learned symbols in different ways.

Title: "The Moonmonster"

Length: 12 minutes

Scenario: This film showed the work of the children whose ages ranged from six-years-six-months-old to eight-

years old. The film begins with the completed dance of the "Moonmonster". The story which had been constructed with the children told of the large pink "Moonmonster" who inhabited one special place on the moon. Whenever the space travellers arrived, the "Moonmonster" sucked them into his stomach, for space travellers were his favourite food. However, fortunately for these space travellers, the "Moonmonster" had an everyday attack of indigestion and they, like Jonah from the Whale, were safely disgorged. These space travellers then hastened into their moon rockets and travelled safely home to Earth.

The first sequence in the film shows the completed dance that illustrated this story. In the second sequence, the producer-teacher is seen explaining the origins and background to this dance. The camera then moves into the studio and each of the symbol-sequences are seen being developed.

The first sequence that the children are shown developing relates to the spatial symbols of high, medium and low levels. These are essential to the part of the story in which the children prepare to take-off in their rocket ships.

The following sequences show the teaching-learning procedures necessary for the children to explore the symbols of orbitting, zapping, zipping, zooming, and rolling, which they need as the ingredients for the completed story.

The final sequence, again, shows the completed dance.

F. Editing

This was completed by Elvira Barabash of the Motion Picture Division, University of Alberta, in consultation with the writer.

G. Film Analysis

Each film was then considered in the following manner:

The contextual stance of each film was described. This stance indicated why the specific content of the film had been chosen for each group of children, for as Best (1974) comments:

> The meaning of a word is given by its use in a living, developing language, it cannot be understood when prised off its setting in a multi-coloured pattern and considered in isolation against a white background (p. 42).

Similarly, the children's dance, as shown in the films, could not be considered prised from the background which gave rise to it.

Following these descriptions of what were perceived to be the significant stages of the children's development, as this would affect their imaginative performance in creative dance, each film was examined in the following manner.

The medium in which the material for the dance experience has been presented to the children was both verbal and visual. For example, skipping would on occasions be pre-

sented both visually and verbally to the children. However, the dominant mode of conceptualisation was verbal, because the meanings to be acquired by the children were verbal. On the other hand, the medium in which the children would express their understanding of the meaning was kinaesthetic. Three modalities were consequently being continually interwoven; the verbal, the visual and the kinaesthetic.

In the three films these images were respectively named, perceptual-images, action-images and verbal-images. These names were ostensively defined by the actions of the children in the films.

In the first film the perceptual-images were the rain, the clouds, the wind, the stars and the rainbow. In the second film the action-images were the motor actions of skipping, curling, spreading and rolling. In the third film the verbal-images were the orbitters, zippers and zappers, zoomers, and the zwooshers and zhoopers. These three categories of images, perceptual-images, action-images and verbal-images were then considered from three points of view.

(a) The breadth of movement response that each image could elicit. Whether or not each image was equally available to the children to respond to with many movement responses or with fewer movement responses.

(b) The breadth of dynamic movement response that each image could elicit. Whether or not each image was equally available to the children to

respond to with many dynamic movement responses or with fewer movement responses.

On the basis of this consideration each image was placed on a scale which ranged from open to closed, the open end indicating that the greater number of responses should be readily available from the children. The closed end that fewer responses could be anticipated.

Had a hypothesis been stated, it would have been that:

> Those images which are deemed capable of eliciting more open responses on a movement scale and on a dynamic scale will be more readily available as symbol systems for the children to use.

In relation to the theory, it was considered that the greater the availability of the image for use by the child in any specific symbol system, then the greater his freedom to use those images in his imaginary world in either the fantasy or the reality form. Next, the capacity of the child to perform imaginatively in both the reality and fantasy form would be highly dependent upon the images with which he is provided to work.

In order to gain even more information relative to the images provided, a third analysis was made. This was considered in relation to:

(c) The capacity of the image to elicit a fantasy response, a reality response or both.

Again the images were placed on an open to closed scale.

Those images which were more open were considered to be capable of eliciting either a fantasy form or reality form of response. Those images which were closed were considered to be limited towards either the fantasy form or the reality form of response and less readily available to both forms.

If a hypothesis had been stated, it would have been that:

> Those images which had elicited a more open response on the movement scale and dynamic scale would also be placed towards the open end of the reality-fantasy scale.

As it was not the intent of this study to develop empirical data but to conceptualise a theory of imagination in children, the teacher-producer alone made the assessment of the above criteria.

Following the analysis of the images, the films were studied in an attempt to determine the nature of the symbols which the children were using, and the extent to which the children were able to imbue that symbol with the reality or fantasy form.

The reader is advised at this point in the study to view each of the films (see Appendix B) prior to reading the following chapters.

CHAPTER V

MOONSTARS, SUNDROPS AND RAINBEAMS

I. INTRODUCTION

In the earlier chapters a theory was developed which attempted to conceptually clarify components of the young child's imaginary world. This chapter examines that theory in the light of the young child's performance in creative dance. The theory had opened up the possibility that children's performance in the imaginary world could be viewed from the perspective of two forms in which specific disciplines appear, those were the reality and the fantasy forms. Children's creative dance is, in this study, considered to exist in the imaginary world because it is freed from the constraints of the actual world. The child is freed to imbue the symbols of creative dance with imaginings that do not have to obey the order, logic, rules and facets of the everyday world.

This chapter, therefore, looked at young children's creative dance in order to gain further insight into the manner in which they perform imaginatively in that specific activity. In determining this the images with which they were encouraged to work were examined.

The images were chosen for detailed observation because they are capable of being developed in several disciplines. A cloud, for example, can be painted by a child, written about, talked about, danced about. According

to the theory each medium would determine how the child performed imaginatively with that image. Similarly, as indicated earlier in the theory, there are many different ways in which a child comes to know his world. His knowledge of clouds can be enriched by knowing them in many different ways.

In the film the images were initially encountered by the children in the medium of language, or they were conceptualised for them in words. The children then gave expression to these images in the medium of creative dance. In the film the images were also presented to the children with a strong fantasy component. This chapter therefore comments initially upon the images and views them according to criteria established in Chapter IV.

The second part of the chapter records what appeared to happen when the children became involved in exploring the symbolic system of creative dance, through which meaning is given to the images.

Prior to either of these analytical examinations of the content of the children's work a contextual stance was taken. This stance provided the rationale for presenting the specific content of the material and the method of delivery, to those children at that point in their development.

II. CONTEXTUAL STANCE

Many factors impinge upon the decision of educators to provide children with certain content and with their

decision to select certain methodology within the curriculum. This current contextual background explains why the decision was made to present to these children the content shown in the film in the structure of rhyme. It goes on to explain why the images which were selected were those related to natural phenomena. Both of these decisions, that relating to rhyme and that relating to images, were arbitrary, but educated, selections on the part of the teacher-producer, based upon constant work in creative dance with children of this specific age group, over a period of twelve years.

A. The Child's World of Rhyme

The healthy young child leaves his imprint on each day, from the moment of his first waking, until the sun sets on his activity and he protestingly wriggles under the blankets. During that time he is as Tolstoy (1918) writes gleaning and gathering so much of what will sustain him in later life, for he says:

> Was it not then that I acquired all that now sustains me? And I gained so much and so quickly that during the rest of my life I did not acquire a hundredth part of it. From myself as a five-year-old to myself as I am now there is only one step. The distance between myself as an infant and myself at five years is tremendous (p. 247).

As the child is introduced to the world of meaning and the symbol systems that will be a part of this sustainment of life it is essential that the adult, be this teacher,

parent or friend, find and use the "latch-keys" of this world of meaning. In bringing the young child to understand the meaning of the symbols of creative dance there appears to be one almost infallible "latch-key", that of rhyme. It has appeared that one of the most important encounters for young children with creative dance is their strong association with rhyme. Whether or not this is because, as Rachel Kinnersley (1970) suggests:

> A child's very first experiences of language are with movement accompaniment as in a cradled "Gently, gently", and an adoring aunt's "Tickle, tickle, tickle, pop!" From the "Wheeee!" of a child flying through space, anchored somewhat tenuously at wrist and ankle by a spinning father's grasp, to a hundred and one play sounds in street and park, home and garden, we see and hear the inseparableness of these two elements of communication (p. 2),

or whether it is a deep umbilical pull towards sounds and movement which Drew (1933) senses when she says:

> What does happen within our consciousness when a certain collection of words seizes upon us, and sends a dazzle of glory rushing through our veins, or a haunting sweetness ringing in our ears, or brings a shock of surprised delight to our eyes, or kindles a glowing warmth about the heart, or brings us to tears (p. 29),

or whether it is the sheer love of recognition of like sounding words - the child could only truly answer this mystery for us. In creative dance it would appear that if we capture a child by the hand we merely hold him prisoner,

but if we capture him by rhyme, we have a starry eyed adventurer. Because of this magnetism of rhyme the material with which the children worked was, therefore, presented in that structure. Alternatively, as the children were working, ways were found to accompany their action with spontaneous rhyme. When the attention of the children started to wander it could often be centred again with rhyme. Over the years it has been discerned by the writer that, at this age, rhyme and creative dance are intermingled and interwoven imaginatively for the young child. An examination of a few of the connecting strands between rhyme and creative dance revealed several links.

The first was rhythm; as Chukovsky (1963) suggests of rhymed words, they contain the "sorcerer's refrain":

> But his poet's blood had not yet calmed down, for the excitement of his recent rhythmic galloping had not yet subsided. Scanning with his spoon he declaimed:
> Give me, give me, before I die
> Lots and lots of potato pie! (p. 65)

or later this writer suggests:

> Often these rhymes grow out of ecstatic, rhythmic movements, are meaningless, and fulfil mainly the function of accompanying music (p. 65).

The rhythm of the rhymed words and the rhythm of the repeated motor action are essentially similar to the young child.

A second link is that creative dance action must complete itself. The completion of the action is the

beginning of the understanding of phrasing; the elementary structuring of composition. The rhyme gives not only the sense of completion but of time, of length; both beginning and end can be anticipated. In this there can be both security and delicious anxiety!

I curl up small
Then I grow very tall.
When I lie down flat
I'm not that there at all!

For the small child this rhyme gave not only the opportunity for being very tall, a longing of all children in an adult world, but to be there "not at all"! Hovering on that brink between knowing and not knowing children, particularly from three to five, live so much of their lives in the land of delicious anxiety. This rhyme completes itself by placing the child in a world where they could disappear and still be visible. Disappearing when you are a child is only tolerable if you are secure in the knowledge of your re-appearance!

A third link occurs when, not only is the rhythmical action a powerful inspiration to children which gives rise to associated images, but the recurring motif provides a motor action and recovery phrase.

"Bessie get back in the box
Bessie get back in the box"

can be the recurring motif, the recovery phrase in a series of "dance pictures" about a family of rubber bands and one band in particular, "Bessie", whom the mother rubber band has to keep admonishing. Similarly,

> "We are monkeys in the zoo
> Do you know what we can do?"

provides the recovery, the anchoring phrase, the centering, the moment of stillness, alive with anticipation of the next sequence.

The fourth link is that the rhyme whilst providing the framework, the structural element, can be expanded to enlarge more imaginative concepts for the children. When this happens, it is suggested that there is a development of Britton's (1971) statement that:

> It has often enough been claimed, with justification, that by the use of language we construct the world of ideas. We need to note for our present purpose that as soon as we bring words into our reflection of experience, the <u>image</u> takes one step towards the <u>idea</u> (p. 40).

Diagrammatically expressed this concept could be:

visual image _____ word _____ idea

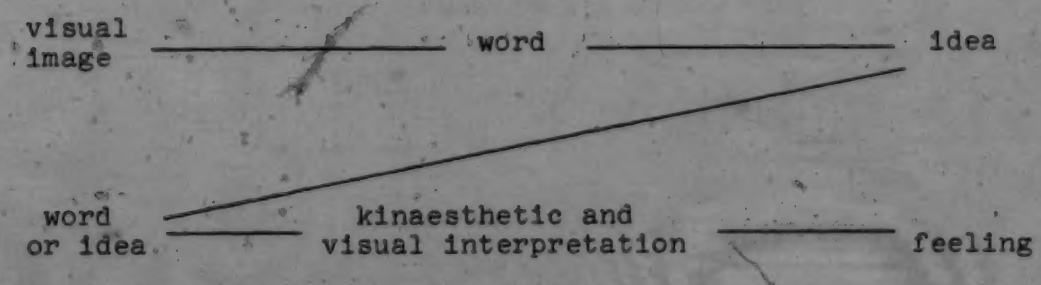
Example:

visual perception of cloud _____ cloud _____ concept of cloud

Rhyme then appears to be an act of creating verbal images. Creative dance on the other hand is an act of creating visually and kinaesthetically perceived images. In the action of turning or whirling, swirling or revolving the child creates the perceived image. The motor action is turning but the perceived image can be associated with clouds whirling, paper swirling, spinning tops spinning. The turning action is operating imaginatively giving rise to associated images and opening out the imaginary world for the child. This perceived image is not only operating as a visual statement but is also a "felt" kinaesthetic statement. Diagrammatically expressed the development of this concept could be:

words ——— kinaesthetic and visual interpretation ——— feeling

Seen together, Britton's (1971) concept and the development suggested would appear:



as for example, as in this rhyme, which is illustrated in the film:

A small white cloud curled up in the sky,
The wind came along and blew it so high.

In Britton's terms (1971), the visual experience of the small white cloud has taken, through the words, one step toward the idea of the small white cloud. In creative dance the child creates his visual and kinaesthetic action-image of "the small white cloud". These action-images then take one step towards the feeling of the small white cloud. An act of empathy, of sympathy, another way of knowing has taken place. One discipline, creative dance, has made a statement about another discipline, language. Neither can state exactly the same thing but the capacity of the child to travel from the words of one form to the feeling of the other does require an act of imagination and the child's imaginary world is subsequently enlarged. Or as Hill (1979) stated, a never-ending cycle of "perception, action and knowledge" (p. 3) occurs.

The provisions, then, that the verbal format of rhyme can provide, can be constantly enriched by some of the unique properties of creative dance. Yet at the same time, rhyme, for the child, seems to be imbued with the capacity to satisfy his inner needs. For this reason they were used quite considerably for the background experience of the children seen in "Moonstars, Sundrops and Rainbeams".

B. The Child's World of Imagery

In this film the children were provided, through

rhyme, with imagery. Sequentially the images were: rain and puddles; clouds and wind; stars; rainbow and paintbox. An examination of the prior sensory experiences which the children could have been expected to have of these images showed:

Image	Seeing	Hearing	Tasting	Touching	Smelling
Rain	x	x	x	x	x
Puddles	x		x	x	x
Clouds	x				
Wind	x	x	x	x	x
Stars	x				
Rainbow	x				
Paintbox	x		x	x	x

Whether or not children had ever seen the wind or tasted a paintbox was of course debatable. However, with the wind, the children would have had what appeared to them to be visual encounters and many may well have tried to discover how blue tastes! All of the children would presumably have had prior experiences of these elements of natural phenomena, even if some of these experiences had been more limited and curtailed by environment and family, whilst other children might have been more enriched and come closer to being participants in a childhood that would have been desired by Carson (1956) who wrote:

> If you are a parent who feels he has little native lore at his disposal there is still much you can do for your child. With him, wherever you are and whatever your resources, you can still look up at the sky - its dawn and twilight beauties, its moving clouds, its stars by night ... You can still feel the rain on your face and think of its long journey, its many transmutations, from sea to air to earth (p. 49).

Along with their capacity to arouse sensory memory images, the touch of the wind on the skin, the sight of shivering leaves as the wind passed by, the taste of rain on the tongue, these images not only could be portrayed through action but could be responded to by action; they are <u>essentially moving images</u>. Images that are themselves invested with movement. The images chosen therefore had the capacity to elicit a movement response from the child. In the same way as a child will vocally respond to a "cuckoo call", certain images will more naturally call upon a movement response. Like calls to like.

It was essential then to examine each one of these images and determine whether or not they were "open images", by their features and characteristics available to the children for many different movement responses or whether they were "closed images", capable of naturally eliciting fewer movement responses. The images were called perceptual images. A parallel to this was found in the research of Paluski (1971) who examined the effect of toys on the imaginative play behaviour of children:

> A bride doll could only suggest stories about a wedding, while a simple rag doll could be a baby, a witch, or a fairy princess. It was also predicted that children would tire less quickly of playing with simple, unstructured materials which could be adapted to many uses, than with highly structured toys which were obviously limited in function (p. 78).

In dance it could be predicted that images such as a "Jack-in-the-box" would elicit far fewer movement responses than "a cloud". The "Jack-in-the-box" already had predetermined actions and stereotypes which restrict the children's movement exploration. Similarly the ill-fated animals who abound in children's dance literature on imagery; the ducks, the horses, the rabbits, the frogs; do not provide a breadth of movement response from the children. It was for these reasons, some empirical, some conceptual, that the imagery in this film had been selected.

C. The Child's World of Symbols

The symbol system of children's creative dance grows out of the development of their motor, spatial, and dynamic movement patterns. It is from, and within, the increasing complexity of these that the meaning of the symbolic system of children's creative dance obtains significance in the larger meanings of our culture. As with all other symbolic systems the fewer the symbols with which the child has to perform the greater must be his freedom to signify many meanings from a singular symbol. As Jameson (1968) records of this symbolic meaning in children's drawings:

> He sees the oval as a symbol which he can manipulate to suit his own ends. Sometimes the oval is said to be a bird, a cat, or a house (pp. 17-18).

Similarly, in creative dance, once the motor action of the skip has been mastered, it can become a symbol which the child can imbue with meaning, from rain to elves, to a house or a mouse. Only as his movement patterns increase in many ways will he be able to discriminate and select appropriate movement patterns to convey his symbolic meaning. His initial experience with the skip or skipping is usually an exciting one and it is for most children a mile-stone in learning that they intuitively recognise. The child continues to delight in the sensation of skipping and then one day he makes a conscious selection, he chooses the skip to illustrate something, perhaps the leaves being blown by the wind. He now starts to consciously use the skip as a symbol which can convey meaning.

The children in "Moonstars, Sundrops and Rainbeams" were at a stage in their development when their motor, spatial and dynamic movement patterns were growing from the mastery of the symbol to that stage when a conscious selection of the symbol could be made. They revealed continually those wave-like movements of learning of the young child, as they reached towards the meaning of the symbol then retreated again into gaining its mastery.

For the educator the importance, at this stage of the child's development, is the awareness that the symbol must

remain sufficiently open or versatile to be imbued with many meanings. They must also be constantly alert to the manner in which the child has selected the symbol. For the child who has not yet acquired the mastery of the skipping symbol, the environment must be sufficiently filled with trust to permit him to use a galloping symbol or a hopping symbol or even a walking symbol with which to convey his meaning. This environment had been established for the children in the film and although it was the intent of that section to look at the specific use of the images in relation to the children's use of the symbolic meaning of dance, or the symbol system, it was essential always to recall that the children, through their creative dance, can reveal new dimensions of themselves, and help the viewer to know each child in a different way.

III. ANALYSIS AND OBSERVATIONS: THE IMAGES

An examination of the images according to the three criteria established in Chapter IV was completed by the teacher-producer reflecting upon the capacity of the image to meet the conditions inherent within each criterion. Each image was studied sequentially in the order in which it eventually appeared on the film: the rain, the cloud and the wind, the stars and the rainbow. They were considered in relation to their capacity to elicit open or closed movement responses; their capacity to elicit open or closed dynamic responses; their capacity to elicit open or closed reality-fantasy responses.

A. Open or Closed Movement Responses

1. The rain: This image appears to abound with movement from the gentle plop-plop-drip-drop to the pounding rain on ground and roof. It can be seen to bounce from the ground or settle softly into the grass. It can be perceived to dash merrily down a street or roll lazily down a window-pane. It can to all intents and purposes shape itself into puddles and if one listens carefully, appear to have a busy time chatting with its neighbours. Itself full of movement, this image is capable of providing the children with a similar breadth of experience.

2. The clouds: These images are powerful in their ever-changing shapes, in their tumbling, tossing, rolling movements across the sky; and in their apparent interaction with each other. They billow and balloon, snap apart and are sucked together again, get whipped up like candy floss and then seem to play tag. They provide the children with a never-ending and an ever-changing series of movement responses.

3. The wind: For children the wind is a never-ending storybook of movement. The wind can whirl, the wind can fly, the wind can leap, the wind can sigh. The wind can hide behind the house and then pounce upon the mouse! The children can "be", they can also re-act and, unlike the moral in the fable, for children the wind can achieve what the sun could never do.

> So the sun was able to achieve by warmth and gentleness what the North Wind in all his strength and fury could not do,

for the wind for children can provide a range of movement responses completely unavailable to the sun. This image therefore is capable of providing children with many movement responses.

4. The stars: These images are only visually perceived, pin-pricks of light that seem at times to shiver, to shimmer. They are very restricted in their capacity to arouse a movement response from children who can only attempt to make pointed shapes in space.

5. The rainbow: If this natural phenomenon had been experienced by the children, it would have been seen as an arc or bow in the sky. It would have been seen to be quite motionless and it would have appeared as both vast and very distant. In responding to this image in movement, the children would, naturally, be restricted to a static shaping of the body in order to imitate the arc or the bow, or they might through drawing in space represent the process of the rainbow being created. This image provides children with only a restrictive and limited movement response.

In order for children to perform imaginatively in the area of creative dance it had been suggested that the first criterion be that the images they are provided with should be readily available for movement responses. Conceptually these images appeared as follows:

Movement Response Potential

CLOSED RAINBOW - STARS - RAIN - CLOUDS - WIND OPEN

PERCEPTUAL-IMAGES

B. Open or Closed Dynamic Responses

1. The rain: This image has the capacity to evoke a range of textures; the delicate, the gentle; the angry, the strong; the lighthearted, the naughty. It can appear to range in mood and texture; to orchestrate its rhythms and whisper melodies. Children can grow with the rain, tasting through movement its many moods, experiencing its texture not only as felt upon the skin but from within the skin. Dynamically it is an open image.

2. The clouds: The greatest textural changes that images of clouds have to offer is in their ever-changing moods, from puffy-white tranquillity to the galloping black stallions of the "God of Thor". They have, of course, been the sources of poets' imagery for generations, as man has responded to their moods. Almost as "anthropomorphic" as animals, it is in their capacity to seemingly adopt and reflect the fluctuation and changes of man's temperament that their textural openness is available to children.

3. The wind: "If the wind were to die there would be a great crying in heaven." Children hear the quivering aspen chattering and know that the wind is gently teasing the leaves. They watch the leaves being tossed back like crumpled bed clothes and know that the wind is growing stronger, becoming more determined to provoke some game or other. A teacher sits down in the staffroom and says of her children, "They really have the wind in their tails today!" The wind can be painted orange, or blue, or black, its mood reflected in colour and colour reflecting back its mood. Texturally it is an open image to which children can relate, a universal image to which all children respond.

4. The stars: This image can elicit from children very few textural responses. Other than a clarity of shaping, a sudden sparkling change of shape, it has very limited possibilities.

5. The rainbow: This is an image which can evoke a gentleness and smoothness of action, but other than a shading of these qualities there is, again, as with the star, limited textural experiences for children to develop.

In order for children to perform imaginatively in the area of creative dance, it had been suggested that the second criterion be that the images they are provided with should be readily available for dynamic responses. Conceptually these images appeared as follows:

Dynamic Response Potential

CLOSED — STAR - RAINBOW - RAIN - CLOUDS - WIND — OPEN

PERCEPTUAL-IMAGES

C. Open or Closed Reality-Fantasy Responses

1. The rain: This image can be endowed with the characteristics which earlier described fantasy. It can evoke the magical, secondary world; a secondary world where rain can fall into a bucket and be transformed into a ransom of jewels. At the other end of the fantasy-reality scale, rain is for running indoors, sheltering to get dry, it means galoshes and umbrellas, and whilst the latter two of these open up for a new series of imaginative adventures, in balancing the open and closed criteria, it does appear to have a tendency to be less available in the fantasy form than in the reality form.

2. The clouds: Perhaps the clouds' greatest capacity to elicit fantasy and reality responses lies in their endlessly dissolving visual images, from galleon ships, to spiders' legs, from flying black horses to ballerinas, all a source of movement response in the children. They provide the child with not only the magic of "becoming" or reacting to, but of riding upon a dragon's tail and being tossed into a bucket of whitewash! For clouds can become the dragon of whom Ogden

Nash said, "But the dragon was a coward and she called him Custard". A cloud does change its colour, shape, texture, it does appear to operate with a power of its own. In all probability it is the capacity of the image to appear to be imbued with its own life and powers that make it available for the child in either the fantasy or the reality form. For they can be transformed by the child into a tightly whirling musical box ballerina, close to the reality form, or into a team of white horses, yet they can be transformed into giants and wizards' castles, close to the fantasy form.

3. The wind: It is quite a joyous experience for children to react to the wind as it makes them tumble and fall; leap and bound; whirl and roll. They then have an imaginary foe or friend who is in control of their actions and their plight. It is equally delightful for the child to actually pretend, to assume the role of the wind, blowing and gusting, snarling and snapping, leaping and pouncing. In the former the child retains his own "being" and must help us, the viewers, perceive what the wind is doing to him. In the latter he must take on a "character" change, try to act "inside the skin" of the wind and understand its mood and temperament. The wind can reach into the fantasy form of malicious gods of the underworld, or it can take on its own role, tossing and tugging the leaves off trees. It is an open image that can be developed by the children in either the reality or the fantasy form.

4. The stars: Even the stars, more closed in their movement response and dynamic response, can excite the magical, for is there not a star on the top of every wand of every good fairy. However, this image is not readily available for use in either form, and is placed towards the closed end of the scale.

5. The rainbow: This image is the least available to the children in either the reality or the fantasy form for it is one that is so seldom a part of their experience. Despite being a fact of the actual world, its infrequent appearance makes it available to children most often through literature and illustration than direct knowledge. Its appearance in this secondary form makes it more available to the child for use in the fantasy form but it was considered to be the most closed of all of the images.

In order for children to perform imaginatively in the area of creative dance it had been suggested that the third criterion be that the images they are provided with should be readily available for reality-fantasy response. These images appeared as follows:

Reality-Fantasy Potential

CLOSED		OPEN
	RAINBOW - STAR - RAIN - CLOUDS - WIND	

PERCEPTUAL-IMAGES

The images, when viewed simultaneously for the movement, dynamic and reality-fantasy potential, appeared as follows:

Three Criteria Potential

Movement	CLOSED	RAINBOW - STAR - RAIN - CLOUD - WIND	OPEN
Dynamic		STAR - RAINBOW - RAIN - CLOUD - WIND	
Reality-Fantasy		RAINBOW - STAR - RAIN - CLOUD - WIND	

Following this theoretical conceptualisation of the images the children's work on the films was watched closely over a period of time, at both frequent and infrequent intervals, in order to describe how they appeared to be using the symbol system of creative dance to convey meaning and how their use of the symbols was affected by the images they were using.

IV. ANALYSIS AND OBSERVATION: THE SYMBOLS

This section comments upon the symbol system, as performed by the children in each section of the film, and suggests ways of looking at those symbols in relation to the images.

The initial sequence in the film, shows the interaction of two children: Sarah, aged three-years-old and her brother, Alex, aged five-years-old, with the teacher-producer. This section of the film is not used in the later analysis of the perceptual images because its purpose is primarily to introduce the viewers to the philosophy upon which the

children's dance program was based. It does, however, provide an opportunity to note the manner in which both children give meaning to the story of "Percy the Balloon" through non-verbal and verbal symbols.

Alex, who was a particularly verbal child, and who delighted in story-telling, can through language provide a very accurate re-telling of the story. However, even in his re-telling Alex depends upon the use of non-verbal gestures to assist him in conveying his meaning. Sarah, however, responding to the cue to <u>show</u> the story of "Percy the Balloon" uses four non-verbal symbols; a rising action, a jumping-spin, a hoppity-run and a collapse. Sarah's action can be interpreted in two ways, which bear relation to this study. The first that she <u>is</u> portraying Percy, that as she gets up, responding to the words, "Sarah, can you show us what Percy does?" she very quickly shifts into imitating the actions with which she had previously experienced Percy's story, identifying with Percy as being quite able to have such an adventure and role-playing Percy. She does, it appears, retell or spectate back upon the story. Sarah could have been doing something else. She could have been selecting the symbols of rising, jumping-spinning, hippety-running and collapsing to portray Percy. To all intents and purposes she is not doing that, the response is too immediate. However she would appear to be beginning to recognise that a symbol communicates; that a rising action can communicate "Percy

blowing up"; bubbles rising in the air, or flowers waking up, or any ideas which logically connects with a rising action.

The difference between the two children's use of the verbal symbol system and the non-verbal, as illustrated in this specific example, is that Alex has now fixed for the viewers an interpretation, a meaning to Sarah's non-verbal symbols. If the sound track had been removed Sarah's sequence could have many viable meanings. For this reason it is often opening more imaginary doors for children to give them a simple action or a sequence of actions, for Pop-Pop-Hippety-Hop can then elicit varying responses in children, not only in their action performance but in the associated imagery. Therefore whilst Alex's story can tell us of the fantasy with which Sarah's actions are imbued, the words themselves have brought about imaginative closure. Without this solidifying of the action, or hardening the action into words, Sarah or any child may have been freer to imbue her actions with further fantasies. It would appear therefore that we must always remember to provide children with the recognition of the power of symbols to convey many and varied meanings - so giving the child power to communicate. We must also leave the symbol system of the discipline sufficiently open to convey to the spectator many meanings.

Once we reduce symbol systems to the interpretation of another symbol system, particularly if language is always used as the mediating or explanatory symbol system, then we may well be <u>reducing</u> the child's power of communication.

The following sequences in the film were studied in order to gain insight into the manner in which the children were free to work with the images provided by the rhymes and to study the manner in which they were using the symbol system. The images were identical with those in the examination of the criteria established earlier and they were also seen within an open-and closed context in relation to the children's capacity to respond with many or few symbolic meanings.

A. The Rain

The imaginative symbol system which the children drew upon were: feet tapping and bouncing; skipping; hippety-skipping; hopping; walking; stepping; sliding; galloping; bouncing; jumping; falling. Each child combined the symbols differently, in some there was a mixture of symbols, in some one symbol dominated. To all intents and purposes they were imitating visual and auditory cues. They appeared to be at the stage of discovering the symbol, not free yet to imbue it with meaning.

B. The Clouds and the Wind

In this segment the children are using the symbols of curling up; (note the face downward position on knees very typical of this age group, they will have probably also shut their eyes!); spinning or twirling up and down; and settling on to the floor again.

In one section two children have been filmed side by side. The process of imitation is very clear in the

younger child, although she goes halfway with her spin and then returns, whilst the older child completes the spin, so that even this imitation is partial.

Although by watching the children one can observe individuals as they used the spinning symbol, it would appear that one child, identified in purple, is wrapped up in the action and sensation of the spin; on the other hand Kelly-Lynn, the little one in white, appears to have made the step from the action into the identification and the role-playing process. Each child changes his spinning action differently, and is beginning to give the symbol meaning. The symbol has different nuances, different meanings, as a hand is held differently, arms reach out, or are tucked in, or a spin gently undulates. The children in differing degrees appear to have not only acquired the symbols but to be imbuing the symbols with the imagery of the cloud and the wind.

There would appear then to be greater freedom in this sequence of images for the children to shift from discovering the symbols to communicating with them. In view of the fact that both the cloud and the wind images are closer to the open end of the spectrum for both action-imagery and textural imagery, this observation could have been predicted.

C. The Stars

In this sequence the children have only one symbol available to them, difficult to describe in words. The

symbol is an admixture of a frozen shape, a balancing shape, a held shape, a sharp shape. The children are so busy trying to master the symbol that there appears to be time for little else. They struggle and struggle, workmanlike in their endeavours and it would be foolish to observe beyond what is a significant stage of mastery, that time when everything must be concentrated upon the mastery of the symbol.

D. The Rainbow

In this sequence the children again have a very limited symbol with which to work, this time an arching, curving or curling action through space - a spatial gesture. They do not experience the same problems with mastery of the symbol as with the stars, because they have been given coloured scarves to act as the paint. Note the glee with which they scramble the scarves and sit on them, ostensibly putting the paint back into the box! One child, in the individual segment, has begun to master the symbol and is beginning to experiment with its placement in space. The children generally appear to be more absorbed with the things they can make the scarves do, though one or two appear to be going beyond random exploration and are attempting to shape the symbol. It is possible to observe the random running to make the scarf stream out behind; the quick spinning to keep the scarf circling, leaving the child the centre of a whirlpool of colour. But, scarf and child are not yet united, together they have not travelled to the land of rainbows.

In determining how the children had used the symbol system and the associated images it would appear that they occurred in the following way.

Breadth of Observable Responses

CLOSED — STARS - RAINBOW - RAIN - WIND - CLOUD — OPEN

PERCEPTUAL-IMAGES

In observing children's creative dance and the manner in which they used the symbol system in this film it was apparent that the children had much in common with each other; they enjoyed skipping around the studio in a circle, always moving anti-clockwise; they delighted in clustering together, sharing space with one another, rather than staying alone in splendid social isolation. The general pattern of their actions had much in common, yet each child had his own special way of "painting" his symbols in space. Some liked bold actions, others gentle ones, with which to make their symbolic pictures. Some liked to use a large space, others a small one, similar as to when children choose large and small pieces of paper on which to draw. No two children were exactly alike in their use of the symbols, no two children responsed to the images in an identical manner.

V. SUMMARY

This chapter recorded the contextual stance which had been taken in order to determine the selection of the content for the children's creative dance as shown in the film, "Moonstars, Sundrops and Rainbeams". This included significant aspects of the child's world of rhyme; his world of imagery; and the development of the meaning the child can attach to creative dance symbols. It then discussed the potential of the images, with which the children were provided, as a stimulus for their performance in creative dance. These were discussed in relation to three criteria: their potential to elicit, in an open or closed manner, movement responses, dynamic responses and reality-fantasy responses. It then went on to discuss how the children were observed to use the images of rain, clouds, wind, stars and rainbows, in relation to their symbolic capacities.

CHAPTER VI

SKIP-SKIP-SKIP

I. INTRODUCTION

In Chapter V an introductory explanation was presented relating to the theoretical basis of this study. It outlined the theoretical stance which embodied the concepts of the two worlds in which the young child operates; the actual world and the fantasy world. It further explained the concepts of the reality form and the fantasy form within that imaginary world and their emergence in the discipline in which the child was shaping his imaginative performance.

It subsequently discussed the images with which the children were working in relation to three criteria; their capacity to elicit movement responses, dynamic responses and reality-fantasy responses in children's creative dance. This was followed by observations of the children who had been filmed whilst involved in creative dance and an attempt was made to gain further insight as to the manner in which those children were working with the symbol system of that discipline.

This chapter therefore looked at the content and the creative dance performance of a group of older children whose ages ranged from five-years-old to six-years-six-months-old. Similar structure and criteria were followed in examining both the images and the symbolic system. Initially the contextual stance was presented against which

the children's work could be viewed. This was followed in the third section of the chapter by a conceptualisation and examination of the images which were embedded in the content presented to the children. Again they were considered from the point of view of their capacity to elicit open or closed responses relating to the three established criteria.

The fourth section of the chapter looks at the involvement of the children in creative dance and their specific use of the symbol system.

II. CONTEXTUAL STANCE

Two dominant factors emerged with the children of this age group, five-years-old to six-years-six-months-old, and both have been in evidence with recurring groups of children in this age spectrum. The first has been their need for strong structural components in their creative dance program. They appear to need the security of pattern and repetition, not purely as a social component, but as a creative component in their lives. The second factor that has continually been revealed has been their very evident shift towards the actual world with its logic, order, rules, and patterns. In their imaginary world this strong impinging factor of the actual world has shown that they have a definite preference for content materials which are presented to them in creative dance in a reality form rather than a fantasy form.

These two factors affected the decision to present the children with material in the structure of

rhyme, and to present images closely connected with the child's action world.

A. The Child's World of Rhyme

The structural element, or the vehicle in which the content of the material was presented for these children was rhyme.

Whereas, however, for the younger children, rhyme was perceived as an essential factor of their lives, and one which was part of the air they breathe, for the five- and six-year-olds the rhyming structure was used more instrumentally in their lives. Rhyme was no longer an all-encompassing facet of their being. At this age if the children rhymed "mustard" with "custard" it was a way of remembering, of discovering language and meaning in a new way, of finding clusters of words, of spelling similarities.

For these children the significance of the relationship between rhyme and creative dance appeared to be less in the content of the rhyme than in the structural elements. These connecting strands were the children's desire for rapid changes of actions and images, because the five- and six-year-olds still embrace their world actively; a delight in moving and changing rhythms; a demand for successful and satisfying closure, for these children, although able to sustain longer and more complicated sequences of actions and images than the younger children, still required short sequences and ones which came to a satisfactory conclusion;

the security of repetition and recurring motifs. Although, therefore, rhyme provided a secure vehicle for these children there was of necessity a content change. This content change bore a strong resemblance to the change which was occurring in the children's grasp of the distinctions between the actual and the imaginary world and therefore was closely related to the development of the images within the rhymes.

B. The Child's World of Imagery

It appeared to the adults working in creative dance with the children that the days of balloons and bubbles, giants and elves, clouds and rainbows, seaweed castles and umbrella toadstools had to be folded neatly and put away in the bottom drawer, until the children had need of them again. The children had arrived at that stage when they were more convinced and sure of the actual world, yet still on the precipice-edge down which they could slide, back into the world of "never-quite-knowing". They were, not prepared to permit adults to challenge this, as yet, tentative conviction of the actual world. They were, as the Opies (1969) explain:

> Just as the shy man reveals himself by his formalities, so does the child disclose his unsureness of his place in the world, by welcoming games with set procedures, in which his relationships with his fellows are clearly established (p. 3).

For this reason they were happier with rhymes which had set

procedures as with those in Boorman (1973) who writes:

Explode and crumble Explode and crumble Lean way out Then tumble, tumble,	or	Spin, turn, whizz Whizz round and round. Run, leap, roll, Then gently touch the ground.

These children, even in their creative dance, wanted order and logic; sobriety tinged with just sufficient humour; repetition and rules. Ritual had to have its place and must be respected. For again as the Opies (1969) note about the transition from the fanciful to the ritualistic:

> When generalising about children's play it is easy to forget that each child's attitude to each game, and his way of playing it, is constantly changing as he himself matures; his preferences moving from the fanciful to the ritualistic, from the ritualistic to the romantic, and from the romantic to the severely competitive (p. 4).

Harnessed to the gun-carriage of the actual world these children moved towards the reality form of the content of the rhymes and consequently their dance. On occasions they would return to the fantasy form, with a dance of elves and toadstools and sleepy dormice, or of "Growly-Yumpies" who had been kept in the earth for a thousand years, but these were only temporary visits of an alumni of childhood, which on occasions permitted a nostalgic return to the past, for as Britton (1970) notes of children's make-believe play:

> Such play does not, of course, disappear when the child reaches five; but by then its make-believe has become more realistic and so less distinguishable from constructive and creative activities that have grown up around it and occupy the seven- and eight-year old in a way which is difficult to characterise either as "work" or "play" (p. 88).

A further confirmation of the stage which the children had reached, in distinguishing the actual world from the imaginary one, was revealed through their delighted acceptance of dance topsy-turvys or topsy-turvy rhymes. An illustration of this occurred preceding the filming. For several weeks the children insisted on repeating the ritual of the topsy-turvy. Every dance, which together was created, had to occur in precisely the opposite fashion to that which the content demanded. If the teachers wanted a skipping dance, then they had to admonish the children, "On no account are you to skip". If they wanted the children to meet and part and spin around they had to admonish them not to do any of these things. The more they were admonished, the more gleeful they became, their accompaniment was squeals and gurgles, laughter and snorts. The topsy-turvy dances had their life span, then faded away to await another generation of five- and six-year-olds. Then again, one day in the future, without warning a new group of children would suddenly find themselves in the land of topsy-turvy again - a never-ending cycle of childhood. Chukovsky (1963) comments upon this recurring cycle:

> Children become so convinced of reality that they begin to enjoy all kinds of topsy-turvies. Laughing at them, the child reveals and deepens his correct conceptions of surrounding reality (p. 106).

Or as Britton (1970) records:

> The turning upside down in play - the misfit improvisations - are both self-congratulatory symbols of the child's new achievement and a means of reinforcing what he has learnt about actuality. The self-congratulation becomes more explicit when, as often happens, the absurdity is part of somebody else's behaviour - as when Simple Simon was stupid enough to fish for a whale in his mother's bucket (p. 87).

The concern of the children to retain their grasp of the distinctions between the actual world and the imaginary one, for they had for so long inhabited a world where neither of these were clearly distinguishable, determined the content of the program.

Rhymes were provided where the images were in the reality form.

Watch me skip
Watch me hide
Now up I POP
And start to slide.

Skip-Skip-Skip
Curl up small.
Spread way out
And roll like a ball.

In the teaching process, it was necessary to present the content in images or imagery that was tolerable to the children and did not violate their sense of actuality. In this manner, hands became eyes that could open and close,

blink and wink, gaze far away or peep at something nearby; the body extending and contracting became elastic or wire that was spread-eagled then scrunched; rolling actions became balls, and leaps were created by bionic runners; spinning actions became frisbees and U.F.O.'s. The content, both whole and in part, was continually presented in the reality form.

C. The Child's World of Symbols

At the same time as the children had become obsessed with the actual world and therefore firmly established their hold on the "reality form", one other significant factor appeared to emerge that was strongly related to the development of the symbol system in creative dance. This was the possibility that the non-verbal symbolic language of creative dance apparently followed very closely some of the overt patterns of the verbal symbolic language development.

Using the terms of Piaget one might suggest that the creative dance of the three- and four-year-olds was "collective monologue". They danced beside each other but never really socialised. The five- and six-year-olds, however, moved towards socialised creative dance.

Piaget (1969) states:

> Up till the age of seven or eight children make no effort to stick to one opinion on any given subject. They do not indeed believe what is self-contradictory, but they adopt successively opinions which, if

> they were compared, would contradict one another (p. 91).

This was also seen to emerge in the creative dance of this age group. To illustrate this point: a dance was developed in which the images of nature were used. One group of children danced the leaves being tossed and tumbled, sent flying and spinning by the wind. Another group danced the clouds being gently blown and turned across the sky. Two distinct selections of music accompanied each section of the dance in order to further reinforce the children's awareness and recognition of their role. In addition simple costumes, russet coloured for the leaves and blue for the clouds, were added to give the children even further visual reinforcement. Rarely did all go well! Often a cloud arose and danced happily with the leaves, a leaf arose and bounced gaily through the clouds. Sometimes this was simply a reversal of roles, but not infrequently with joyous contentment and a benign expression a child would no sooner end his leaf sequence than be off in the cloud sequence. His adoption of the successive roles bothered him not at all, even if no one has ever seen a russet cloud. The children could apparently use the symbol system of creative dance in a manner very similar to their use of socialised language.

Or again paralleling the socialised language observed by Piaget (1969), one can observe the emergence of

certain other stages. In describing his Stage IIA he states:

> The first type (where the speaker associates his hearer with his own actions and thoughts) is represented by those conversations in which the child, although he only talks about what he is doing, associates with it the person to whom he is talking. There is association in the sense that every one listens to and understands the speaker, but there is no collaboration because each child speaks only of himself, of his own action, or of his own thoughts (p. 73).

This emerged in the film when Mary-Elizabeth, followed by a small boy, share their image of "eyes-looking". Everyone "listens" to these children as they "hear with their eyes" and they understand each other yet they do not truly collaborate, for to do that, according to the Oxford Dictionary they would have to "work in combination with - especially at literary or artistic production". This they cannot do, yet these young children are sympathetic, even empathetic, spectators of each other's work.

Another of Piaget's types of conversation of children of this age is stated as follows:

> In the second type there is collaboration in action or in thought connected with action (non-abstract thought) in the sense that the conversation bears upon an activity which is shared by the talkers (p. 73).

The final sequence in the film showed how this collaboration starts to emerge in dance, as the children started to share the activities of skipping and spinning.

There are indications, from these examples, that it would be relevant to study the interrelationship of the symbolic systems of language and creative dance in young children. If also, as is suggested by Singer (1973), there is a view of fantasy as a constructive cognitive ability, then it would appear that there would be a direct relationship between the children's development in creative dance which operates between the reality and fantasy form, and children's cognitive development. All of which are intimately interwoven with the development of the symbolic systems. As Singer (1973) records:

> In recent years, there has been a move towards a view of fantasy as a constructive cognitive ability. Piaget (1962) considered a "ludic symbolism", the make-believe fantasies of children, an indispensible step in their cognitive development (p. 76).

Later he goes on to state:

> Characteristics such as those previously mentioned suggest that the ability to use fantasy freely is indeed a cognitive skill related to concentration, fluency, spontaneity, and the ability to organise and integrate diverse stimuli (p. 96).

It would appear that the capacity of young children to operate in the fantasy and reality forms in their imaginary world in the symbolic systems of the non-discursive arts may have direct correlation with a constructive cognitive ability and certainly with cognition-affect.

It was against these specific factors of the contextual background that the imagery and images in "Skip-Skip-Skip" were considered in order to further understand the manner in which children use them in their performance.

III. ANALYSIS AND OBSERVATION: THE IMAGES

A comparison made between the images provided for the younger children in "Moonstars, Sunbeams and Raindrops" and those in the film "Skip-Skip-Skip" showed that there was a decrease in the number of images provided. In the first film the children were provided with: the rain, the cloud and the wind, the stars, the rainbow and the paintbox. These were categorised as perceptual-images. In the second film the children were provided with action-images.

These action-images were examined according to the criteria established in Chapter IV and already used in the earlier film. This was their capacity to elicit open or closed movement responses; their capacity to elicit open or closed dynamic responses; their capacity to elicit open or closed reality-fantasy responses.

A. Open or Closed Movement Responses

1. Skip-Skip-Skip

This action-image is relatively open in its movement richness. It has the capacity to travel great distances or remain relatively near home. It is a communicative action taking the children on visits to one another. With its capacity to be performed with a range of size, it can

take "large bites out of space" or "tiny nibbles". It can associate very readily with certain other action-images, turning merrily on its way. It is a great conversationalist and can provide many a rhythmic discussion or argument. Its potential vocabulary therefore is relatively open.

2. Curl Up Small

This action-image appears to be restricted in its capacity to evoke a varied movement response. The body and its parts can respond with simultaneous or successive recoil or withdrawal but like a retreating wave this action must find new power and energy if it is once again to unleash itself and bring about further action. Although there can be some variety in the action of curling this is still relatively limited. This action-image does not therefore appear to provide a breadth of movement responses.

3. Spread Way Out

When examined in relation to the movement responses or range of movement that it can provide, this would appear to be most open of the four action-images. This image can draw upon the reinforcements of hands and feet, legs and arms, connect up and articulate every joint and surface. Unfortunately, it is often relegated to the use of "movement gourmets" only, when it could be tasted by the movement palate of everyone. It is an action-image that has its range beyond that of the temporal body as it reaches out into the infinities of space. It is an action-image that

can unwrap itself and gently unfold, slowly extending itself, or it can unfurl with the explosiveness of rage. It can leave a still centre whilst limbs unfold - octopi tentacles reaching out. Its chordic tensions produce harmony or discord and it can play the scales of both. One of the most significant movement expressions of mankind, it could be said to echo the cry of every man who "reaches for the moon" and "dreams impossible dreams".

4. Roll Like A Ball

This action-image has been restricted by the simile "like a ball". Had the action been expressed only by the action-image of rolling, a greater variety and breadth of movement responses would have been available. The combination therefore of the roll and the simile has made this a very narrowly defined action-image.

In order for the children to perform imaginatively in the discipline of creative dance it had been suggested that the first criterion be that the images provided should be readily available for movement responses. Conceptually these images appeared as follows:

Movement-Response Potential

CLOSED	Roll Like A Ball	Curl Up Small	Skip Skip Skip	Spread Way Out	OPEN

ACTION-IMAGES

B. Open or Closed Dynamic Responses

1. Skip-Skip-Skip

This action-image could be described as effervescent, sparkling, lively, awake, alert, or powerful, explosive, percussive. Its time-colours are rhythmic, but not melodic. For this reason it is not as open as an image which could take on the colours of rhythm or melody.

2. Curl Up Small

Texturally this action-image is limited. It can have the suddenness of recoiling springs, or the slowness of the proverbial snail; it can have the creaking staccato of an aged gremlin, or the slippery smoothness of a withdrawing clam; it can be the drowsy closing of the eyes, or the quick blink. But it is a textural spectrum which is quickly complete because the action completes itself.

3. Spread Way Out

This action-image can be as delicate as the unwinding of gossamer thread, as tensile as woven steel; it can generate the power and strength of a Gulliver bursting his Lilliputian chains; its textural limitations are contained only by the limits of the child's ability to articulate. It can flow outward in an unending melody or strike its rhythm against unresisting space; it can be the joyous warmth of welcome or the coldness of rejection, its mood shaped by its texture and its texture reflecting back its mood. Of the four action-images it is texturally the richest.

4. Roll Like A Ball

Texturally this action-image is controlled by the sheer manipulation of the child's body and his weight in contact with the floor. Its texture is almost non-existent. It can be coloured "in-between", neither colourful in its extremes of time nor in its nuances or shadings of energy. It is very dominantly a closed textural action-image.

In order for the children to perform imaginatively in the discipline of creative dance it had been suggested that the second criterion be that the images provided should be readily available for dynamic responses. Conceptually these images appeared as follows:

Dynamic Response Potential

CLOSED								OPEN
	Roll Like A Ball	-	Curl Up Small	-	Skip Skip Skip	-	Spread Way Out	

ACTION-IMAGES

C. Open or Closed Reality-Fantasy Responses

1. Skip-Skip-Skip

The repeated skip, skip, skip is an open action-image for, although being the motor pattern of the child and occasionally, though increasingly rarely, of the adult, it can occur in seven-league boots or fairy slippers; it can

be heroic or timid; carry the tin man to the Land of Oz or Jack Frost along a cobweb of ice; it is an action that belongs to both the earth and the sky for it takes on a little of each. It can make the earth-bound momentarily winged. The children are freed to work both with and through the rhythm and the action and may make their journeys to lands of "reality" or "fantasy".

2. Curl Up Small

This is, indeed, an action that closes away, withdraws into self. It may evoke scrunching wire, sleepy dormice, Jack-in-a-box, or Jack-and-the-Beanstalk's very magic bean, but once its singular statement has been made a new action must occur for the child is curled up and the spell has to be broken before any imaginary journeys, either in reality or fantasy form, can be taken.

3. Spread Way Out

The action-image "spread way out", or reach way out, has to be understood as the unfolding from the still centre of the child. It is the reaching-out beyond self, threads that move out from oneself to extend into space. Its imagery can emerge in reality form as in expanding rubber bands or sculptural forms; it is the translucent bubble that expands only to burst; the explosion that scatters fragments outwards upon the air; the boastful balloon that like all that is "puffed up" can find solution only in a final burst; it is the fog that comes on "little cat feet"

and spreads and chokes; it is the flower that unfolds, and the yawn that will not be stifled. In fantasy form the serpent's tentacles reach out to devour; it is Thor's roar of rage; the timid ugly duckling turned to a "very fine swan indeed"; the finest "Pushmi-pullyus" that Dr. Dolittle ever met and even Mary Poppins' intrepid umbrella. It is an open image.

4. Roll Like A Ball

Although the associated image has in effect been determined by the simile there remains a certain degree of imaginative openness because the roll is a travelling action which takes the ball contentedly from one place to another. Whether or not the action-image takes the children into the Walter Mitty world of heroic goal scoring, or the ball embarks upon a journey of high adventure is difficult to determine. However, it was considered that despite the simile this action-image, with its "going" moving, had a certain breadth of reality-fantasy potential.

In order for the children to perform imaginatively in the discipline of creative dance it had been suggested that the third criterion be that the images provided should be readily available for reality-fantasy responses. These images appeared as follows:

Reality-Fantasy Potential

CLOSED							OPEN
	Curl Up Small	-	Roll Like A Ball	-	Skip Skip Skip	-	Spread Way Out

ACTION-IMAGES

These action-images when viewed simultaneously for their movement, dynamic and reality-fantasy potential, appeared as follows.

Three Criteria Potential

	CLOSED						OPEN
Movement		Roll Like A Ball	-	Curl Up Small	-	Skip Skip Skip	- Spread Way Out
Dynamic		Roll Like A Ball	-	Curl Up Small	-	Skip Skip Skip	- Spread Way Out
Reality-Fantasy		Curl Up Small	-	Roll Like A Ball	-	Skip Skip Skip	- Spread Way Out

Again following this theoretical conceptualisation of the images the children's work on the films was watched closely over a period of time, at both frequent and infrequent intervals, in order to describe how they appeared to be using the symbol system of creative dance to convey meaning and how their use of the symbols was affected by the images they were using.

IV. ANALYSIS AND OBSERVATION: THE SYMBOLS

This section comments upon the symbol system, as performed by the children in each sequence of the film, and suggests ways of looking at these symbols in relation to the images.

A. Skip-Skip-Skip

This action-image is one which the children perform with glee. For them the skip has normally been associated with joyous, successful, powerful feelings. They have burst into the skip on the way home from school; used it to lighten a tedious shopping expedition; skipped because they had been told "not to run" and to walk was too slow. In the film footage the children can be observed controlling with pleasure a symbol they know so well. Their responses are open and varied for they are confident that this is an action-image with which they can express what for them "to skip" means. There appears to be an open imaginative response to this action-image: knees are high, distances are long, the action is going somewhere, and the energy is high.

B. Curl Up Small

This action-image is always taken as the finishing point of skip-skip-skip, consequently becoming the punctuation, in movement, of the travelling action, or it is taken as the preparatory phrase of spread-way-out. In fact it appears in the film to have no significant life or meaning

of its own for the children. The footage would appear to indicate that the children have a strong preference for using this action-image to complete or to conclude the earlier travelling action-image. For them curling-up-small in movement constitutes an end rather than a beginning. It is noticeable that this occurs also at the end of "spread way out", when again the children appear to use this action-image as a conclusion - a point of closure. There would appear to be an extremely limited imaginative use of this action-image symbol.

C. Spread Way Out

In this action-image sequence the children are given associated images of eyes that open and close; of blowing-up and explosions; of pieces of elastic that are stretched and then snapped. In their reactions one child, Mary-Elizabeth, can be observed using a large spatial canvas as she reaches out seemingly beyond the room and out to the sky beyond, then rapidly changes into the earth below. She is electricity shooting into the air, making her own definitive statement about how spreading-way-out feels. Andrew, on the other hand, takes the most delicate, fragile and small spatial canvas. He has the same sparkle and speed of Mary-Elizabeth, but writing his statement in a space so small that he leaves, on that same space, an imprint as tiny as elves' footprints in the snow.

In between the bold and the delicate, the nuances

of the other children reflect their varied perceptions and conceptions of the associated images. An image less tied to reality provides them the freedom to escape it.

D. Roll Like A Ball

This action-image appears to prov[redacted]nought but sheer delight. Give a child of five or six years the opportunity to roll on a springy blue mat and sheer physical exuberance has to take over. After the exuberance and delight can come the distancing that frees the child to use the symbol imaginatively. The footage indicates that the children have not made this step, the distancing has not occurred. They are rolling because it "feels" delightful. Most of the time, in everyday life, the children's sides and backs and fronts and middles are contacting nothing but space, a very dull affair. Now, in the film, it was seen that their whole being feels once again in sheer physical contact with the ground, and the world revolves around them.

In determining how the children had used the symbol system and the associated images it would appear that they occurred in the following way.

Breadth of Observable Responses

C					
L					O
O	Curl	Roll	Skip	Spread	P
S	Up	Like A	Skip	Way	E
E	Small	Ball	Skip	Out	N
D					

ACTION-IMAGES

In observing the children's creative dance and the manner in which they used the symbol system in this film it became apparent that they "celebrate" their delight in action-images. They have made the shift from experiencing and gaining control of the symbols they were using to communicating some of their excitement about these symbols. Each, again, as with the younger children, has his own natural approach to expression, some still more tentative than others, but they are all intent upon giving their own interpretations to the symbols, for the child does not dance and then communicate, he communicates as he dances.

V. SUMMARY

This chapter dealt with the work in creative dance of children ages five-years-old to six-years-six-months-old, as recorded in the film "Skip-Skip-Skip". Initially a contextual stance was taken which related to the role of rhyme and the developing similarities in children's language and creative dance, at this age. Each were perceived to be strongly influenced by the growth of understanding that the child is acquiring in distinguishing between the actual world and his imaginary one.

The content of the material was then examined. Initially, the capacity of the action-images to provide for open or closed responses in three dimensions, movement, dynamic and reality-fantasy potential was examined. Following this the creative dance performance of the children was

studied in order to determine the manner in which they used the symbols in relation to the images.

CHAPTER VII

"MOON MONSTER"

I. INTRODUCTION

The two previous chapters had examined the films, "Moonstars, Sundrops and Rainbeams" and "Skip-Skip-Skip" in which were recorded the creative dance performances of children whose total ages had ranged from three-years-six-months-old to six-years-old. This chapter examines the third film in the sequence, "Moon Monster" which records the creative dance performance of children whose ages ranged from six-years-six-months-old to eight-years-old.

The format which was followed was identical to those established in the previous two chapters. Initially the contextual stance, from which the children's work was developed, was explained. The second section discussed the child's worlds of rhyme, imagery and symbols. The chapter then moved into an analysis and observation of the images and the symbol system which the children used. All of this material was considered in relation to the original theoretical stance which distinguished between the imaginary and the actual world of the child, examined the concept of the reality and fantasy forms found in the imaginary world, and finally developed the stance that the imaginative performance of children is discipline-specific and therefore controlled by their conceptualisation and expression in the symbol system of that discipline.

II. CONTEXTUAL STANCE

One of the most significant changes that appeared to have occurred with the older children whose work is recorded in the film "Moon Monster" was that these children, no longer living so completely in the "fantasy form" of the three- and four-year-olds, no longer adhering forcefully to the "reality form" of the five- and six-year-olds, were now freed to order both the reality form and the fantasy form of their imaginary world. They could take an umbrella and turn it into either a mushroom or a parachute with equal ease. Their attitude towards, and need for, rhyme had also undergone significant changes, as had their desire for a different kind of imagery. This section discusses these factors as they were perceived to be important to the contextual background of the children's work.

A. The Child's World of Rhyme

Although the title of this section was retained, for the sake of consistency throughout the study, these children had reached that stage in their development when rhyme was no longer either the intoxicant it was to the three- and four-year-olds, nor the structural element that provided security for the five- and six-year-olds. They still readily responded to rhyme, but they had an increasing interest in verse, or story, and had a strong predilection for dramatic interpretation and role playing.

It appeared to be a time in their lives when they

wanted to be nourished upon both fiction and fantasy. In this film therefore the imaginative performance of the children was triggered by a story that the children and the teacher together created, and that had both elements of fiction and fantasy within it.

The children were presented with a pink parachute with the suggestion that it be transformed somehow into a monster. As even monsters need both a home and a personality the children elected that this one should inhabit part of the moon's surface. Living on such a surface it resented the intrusions of human beings and had acquired a taste for humans as delicacies. It has appeared, not infrequently, with children of this age group that a touch of gruesomeness is highly acceptable in their creative dance! The children were then encouraged to find words which were particularly suitable for space travellers and from a number, which included such words as projectilers, lazerites, trekers and many of the words associated with their favourite space programs they eventually settled upon zippers and zappers, zoomers, orbitters, zhoopers and zwooshers. The creative dance was therefore conceptualised in the symbol system of words and language but given expression in creative dance, one symbol system triggering another and then the second system reinforcing, broadening, expanding and enriching the first: another instance of Britton's (1970) development of the image-idea-concept stages in acquiring meaning.

Once the children had decided upon the descriptions for their space travellers, the story was constructed as outlined in the scenario in Chapter IV, and "Moon Monster" was both created and possessed by the children.

B. The Child's World of Imagery

A comparison between the images provided in the earlier two films and in "Moon Monster" indicates that in the first film the images related to the world of nature and were highly sensory images that could have been experienced through varying combinations of sight, sound, touch, taste and smell. In the second film the images were action-images, those which the children could have experienced as motor actions. The images now provided in the film "Moon Monster" are verbal images of an abstract nature. The images are zippers and zappers, zoomers, orbitters, for the "voyageurs" through space. The monster is a zhooper and a zwoosher.

For the second time in the series of the films, the children are provided with images that have personality characteristics built in. This occurred in the first film and now re-appears in the third. But in "Moon Monster" the children have the freedom to select and order the images with which they will work.

In selecting images for this age it was necessary to make provision for the development stage in their thinking of concrete operations. For this reason their monsters are fanciful yet are, nevertheless, creatures of the sea, the

earth, the forest, and now of space. They are as Gagnon (1970) would say, a mix of very heroic monsters with some very ordinary traits. So too were other images with which they worked. Such action-images as whispering, slinking, threading, hovering, perching, gliding, lingering can as easily be shifted into the "fantasy" form of the fog that engulfs the "Land of Narnia" as they can be shifted into the "reality" form of "the Burglar" who stole the Halloween Apples. The magical world of "Under the Sea", for which the children have to don the goggles of the sea-gods, can be depicted with the same creative dance symbols as the "Firecrackers That Ran Away", for both drift, shoot, dart, skim, flash, fade, burst. For the children both are grounded in "concrete operations" or "enactive symbolism".

In the light of these factors the content that was chosen for the film was the "concrete" actuality of outer space, the outer space of moon and moon-ships. These were concepts and ideas in the reality form, for today's child knows the realities of outer space in ways hidden from earlier generations. These actualities were mixed with the "fantasy form" and a space monster of gigantic proportions was introduced whose sole aim in life was to feed upon humans. The idea of the monster and the monster situations dominated over the actuality of the moon and space ships and therefore, the content presented to the children was predominantly in fantasy form.

C. The Child's World of Symbols

As the child's symbolic world of words gradually expands and meaning becomes both wider and deeper for children of this age group, so do the symbolic systems of creative dance. In looking at certain of the interrelationship of these two systems and the manner in which they parallel and complement each other, one aspect in particular emerges. That aspect is the children's growing facility to work with both the participant and spectator roles in language and creative dance.

These children appear to have taken several steps towards acquiring the ability to shift easily from one to another of what Britton (1970) has termed the participant and spectator roles of language. As Britton explains:

> When we use language in the participant role we select and order our material according to the demands made by something outside ourselves, something that exists in the situation (p. 125).

but of language in the spectator role he states:

> In language in the role of spectator we operate on a different principle. We select and arrange our material first to please ourselves and secondly, not to please other people but to enable others to share our pleasure - which is not the same thing (p. 124).

The five- and six-year-olds, it would appear, were strongly inclined toward the participant role, adjusting

their work to controls that existed in the situation and in their need for security. Viewing the older class, it appeared that they had shifted to the spectator role. They had participated in the exploration and discovery of the content of the material used in the dance, but finally, in their execution of the total form, they made what appeared to be that delicate shift to the spectator role. They ordered the material to both satisfy themselves and share their pleasure with others. If one child was rolling whilst others were spinning, or another child exploding whilst others were whirling, this was of no major concern to them. They were confident in their interpretation, in their portrayal of the concepts and the ideas. They suffered no visual confusion, no anxiety to copy, they were secure. They could spectate upon each other and upon themselves. Simultaneously they were, despite or perhaps because of their secure individuality, able to bring about a group idea. Together they were sucked, dragging, crawling, and rolling, into the moon monster's belly, there to pummel and poke, beat and gurgle until escape became possible.

This developing capacity of these children to act in the spectator role relates also to their growing abilities in kinaesthetic contemplation, and to kinaesthetic memory, which is intimately interwoven with their increasing capacity to use the symbol system. As Hill (1979) states:

> Because symbolic representation is inextricably linked with the perceptual experience, it is helpful to pay particular attention to what is presently believed to occur when children are developing the ability to think and talk about what they are doing. Another way of saying this is to say that the child develops images and concepts from what he sees and hears and from his physical interaction with the environment. In mastering motor skills and body actions, he formulates images and concepts which enable him to think about the actions and skills without performing them. In addition, the concepts so formed take on a further or symbolic meaning, independent of the specific action task, thus enabling him to generalise (p. 2).

The nature of the symbolism of creative dance does in fact mean that the child "talks" about his dance by dancing. Similarly as he talks verbally in the spectator role in language, so too can he "talk" non-verbally in the spectator role in creative dance. This frees him from the immediate and permits him to re-order, embellish, change nuances and emphases. It also enables him to shift closer to either the reality or the fantasy form. This development suggests the possibility that the "reality form" is most predominantly used by children when they are engaged in the participant role and that the "fantasy form" is more frequently used in the spectator role. Once children have reached the stage when distancing is possible and inner speech has become an available skill, then they can act as both spectators and participants. The children's capacity, at this age, to reflect upon the symbolic meanings of the creative dance actions, it is suggested, has a close resemblance to the development of inner speech.

A further factor which was significant was the growth in the children of their "need" to understand the meaning of the symbols in order to gain greater confidence and clarity in giving expression to their ideas. For children to behave imaginatively in creative dance it becomes increasingly important that the symbols must be seen to have meaning. The meaning of the symbol in creative dance is the perceived image. It is the perceived image which gives imaginative meaning to both the performer and the spectator.

For these children the leap now symbolises the role of the zoomer, the turn the role of the orbitters, actions become symbols. To change the action into the perceived image is to act imaginatively in creative dance. To skip is an action. To skip to portray the bounce of raindrops on the ground is an imaginative act which transforms the skip into the perceived image of raindrops. As Hill (1979) states:

> Thus, the brain processes from the raw percepts a symbol, which in addition to being a representation of the specific motor skill or body action is also an abstract generalisation of it; as well as an image of "the leap", the generalisation permits the recognition of what the act of leaping may signify (p. 2).

For the child this imaginative act requires the capacity to make connections and associations. These connections may be sensory, perceptual, kinaesthetic, or cognitive and will

include affect. Because of the capacity of the child to make associations, the images or connections that are provided the children will have a strong influence on his capacity to move from action to perceived action to meaning, which is virtually from sign to symbol.

These two factors, the children's capacity to shift to and from the spectator to the participant roles in both language and dance, and their increasing demand and need for significant understanding of the symbolic system of dance, as it moved from action to perceived image, were the important developments in the background content of this film.

III. ANALYSIS AND OBSERVATION: THE IMAGES

A. Open and Closed Movement Responses

1. Zippers and Zappers

Like a fork of lightning flashing jaggedly through the sky the zippers and zappers went hither and thither. From one point of departure to the next point of arrival they traversed the universe at electric speed. Intent upon going, life on either side of them had no significance. This verbal-image never stayed in the present, it hurled itself into the future oblivious of "burn out". As an action for the children it had definite spatial limitations in its persistent need to travel always forward and on a direct path. Its turning point had to be sharp and geometrically acute, demanding a difficult action from the children.

It allowed in action minimum elaboration, extension or embellishment. Its satisfaction in performance came from the demand it made upon the children to perform accurately. This was exciting for the children who could be magnificent zippers and zappers, and for them that was an exhilarating accomplishment. The action itself, however, was closed and physically demanding.

2. Zoomers

Every time they touched the ground the zoomers went arcing into the air again. As soon as the zoomers' feet touched down, they were up again, like leaping toads in a hurry to get home for a lunch of juicy bug pie. Constantly leaping into the air the zoomers were concerned with flight, with being airborne. Again a challenging action for seven- and eight-year-olds, defying gravity, pushing upwards and away from the ground. However, the zoomer gains momentum, no sooner down than up, the repetition of the rhythm starts to take over and the action becomes easier. Its airborne nature makes it more open than zipping and zapping for the body can now assume shapes in flight, the moment of flight can be self-chosen when the surge of body power is at its height. As an action it has a relatively closed capacity for response, but as mastery and skill of the action becomes available to the children it starts to broaden its scope.

3. Orbitters

As with all turning actions the orbitters are given greater freedom. In their turning, opening action they can stay close to the ground or turn high in the air. They have the choice of extending way out into space, sending strands out into the galaxy or they can close in, microscopically attending to only those details close at hand. With zippers and zappers paths cross and contact is momentary; with zoomers their leaps pass and there is fleeting recognition; with orbitters all things are visible and the choice to stay or continue is in control of the child.

4. Zhoopers and Zwooshers

These two verbal-images portray the energy produced by the Moon Monster. The children now have a second role to play, that of reacting to an external force. With a gigantic indrawing of the breath the monster can suck the children into his power. The children have available to them an open-ended response for they can roll, tremble, crawl, drag, fight to resist the power of the monster. Alternatively, they can be empowered immediately with little resistance. The choice of action being left entirely to the children can have, paradoxically, two effects. For some children it expands their action response; for others, being too broad in choice, it limits their action responses. Nevertheless it is the most open of the verbal images.

In order for children to perform imaginatively in the area of creative dance it had been suggested that the first criterion be that the images they are provided with should be readily available for movement responses. These images appeared as follows:

Movement Response Potential

CLOSED				OPEN
Zippers and Zappers	Zoomers	Orbitters	Zhoopers and Zwooshers	

VERBAL-IMAGES

B. Open and Closed Dynamic Responses

1. Zippers and Zappers

This verbal-image would be difficult to conceive of in the colouring of lethargic grey. Again, in a manner similar to that in which it demanded a precise action response, it demands of the children a narrow dynamic response. It is sharp, quick, alive, and filled with rapid energy. It is an action of bursts in bright orange, red, violet, yellow - for zippers and zappers there are no muted shades. It has strength that is strong and tensile; it has time that is rapid. Within its own demands and dynamics it can command an openness of response but its territories and boundaries are clearly marked. The zippers and zappers must be filled with life and energy or fade into oblivion. A

closed, but exciting, verbal image.

2. Zoomers

The dynamic changes of the zoomers continually come and go, they ignite and then fade in an ongoing impulse of energy, intent upon departure rather than arrival. Arrival is but a refilling of energy and has no significance of itself. The bursts of energy carry the children in flight, then as the energy fades they land, touch the ground and recharge in a further arc of flight. Again the energy and the time have to coincide, and demand of the children skilled execution. The dynamic responses are limited by the demands of the execution.

3. Orbitters

Dynamically this is an open verbal-image. The orbitters can wheel themselves rapidly through the universe whizzing and spinning, leaving a curving trail behind them or they can reverse time and orbit like a slow-motion replay. They can use time in either of its extremes as the need arises. The orbitter can exude power and force or be content with a gentle turning. With these ranges of energy and time from which to select the orbitters do not have the problem of difficult execution of the action. This verbal-image is an open one.

4. Zhoopers and Zwooshers

The true zhooper and zwoosher will resist being pulled into the "force field" of the monster. This can only

be achieved through strength of action to overcome the power. Two dynamic elements come into play: the strong, tension-filled energy and the resisting, fighting of time. These two elements do not permit a great variety of response.

In order for children to perform imaginatively in the area of creative dance it had been suggested that the second criterion be that the images they are provided with should be readily available for dynamic responses. These images appeared as follows:

Dynamic Response Potential

CLOSED					OPEN
	Zippers and Zappers	Zhoopers and Zwooshers	Zoomers	Orbitters	

VERBAL-IMAGES

C. Open and Closed Reality-Fantasy Responses

1. Zippers and Zappers

It is not difficult to conceive of children going "zip" to the corner store, "zap" to the drug store. The role-playing involved in zippers and zappers could be continued in situations very close to the actual world, and so involve the children in the "reality form". Similarly, zippers and zappers can exist in the chronicles of most make-believe lands. From the lands of the chequer kings who fight their battles on checker fields to the land of the

mighty forces of the knives and forks where:

> The knives and the forks were having a fight
> They clittered and clattered with all of their might.
> They zipped and they zoomed
> They zwooshed and they zapped
> And then very tired they lay down and they napped.

The verbal-images of the zippers and zappers is readily available to the children in both the reality and the fantasy form although it is suggested that they will lean strongly towards the latter.

2. Zoomers

This verbal-image is difficult to conceive of in the actual world or in the "reality form" of the imaginary one. It appears to exist almost entirely in the "fantasy form". To this end it is an excellent illustration of the capacity of an image to be "closed" and yet have a strong predeliction towards the fantasy form. To this point it could have been conceived that images that were more open would appear predominantly in the fantasy form, that there was a natural tendency to associate closed with "reality form" and open with "fantasy form". Throughout the study it has become increasingly evident that this would be a misconception in one's thinking. Now in "Moon Monster" it can be seen that certain images can be closed and operate predominantly in the "fantasy form". Zoomers was considered to be a verbal-image that was predominantly closed.

3. Orbitters

The actual world of space and moon landing is a fact of the contemporary child and his play quite naturally reflects these facts. In the reality form of his play the verbal-image of orbitters is not infrequently seen, as he lands his spacecraft and steps into the weightlessness of space. As the spatial territories of the actual world were opened up so new concepts, new physical worlds became available to the child in his "reality form" of play. The space fantasies of today are being written in a contemporary medium, the video and film. Whereas the earlier fantasies were written in the literary media, now the child views rather than reads of fantastic, magical lands. Now the fantasies are set in space rather than in the underworld and the lands of cherry-blossoms. The elves and dwarves are "Artoo-Deetoos", yet the good and evil powers are still black and white. As the content of fantasy absorbs and adds these new dimensions of the actual world so will the child's fantasy form take on these contemporary elements. The Orbitter would appear to be at the moment a verbal-image that is contextually bound into a "reality form" and is closed.

4. Zhoopers and Zwooshers

These two verbal-images can move in either direction towards the reality or the fantasy form. They are able to move towards fantasy because they excite visions of

witches that zhoop and zwoosh on broomsticks or of magical swords that win incredible battles. Yet they are available in the reality form of all airborne creatures and things that zwoosh and zhoop from the skies to the earth and back again.

In order for children to perform imaginatively in the area of creative dance it had been suggested that the third criterion be that the images they are provided with should be readily available for reality-fantasy responses. These images appeared as follows:

Reality-Fantasy Response Potential

CLOSED				OPEN
Orbitters	Zoomers	Zippers and Zappers	Zhoopers and Zwooshers	

VERBAL-IMAGES

The images when viewed simultaneously for the movement, dynamic and reality-fantasy potential; appeared as follows:

Three Criteria Potential

Movement	C	Zippers and Zappers	Zoomers	Orbitters	Zhoopers and Zwooshers
	L				O
Dynamic	O	Zippers and Zappers	Zhoopers and Zwooshers	Zoomers	Orbitters
	S				E
Reality-Fantasy	E	Orbitters	Zoomers	Zippers and Zappers	Zhoopers and Zwooshers
	D				N

IV. ANALYSIS AND OBSERVATION: THE SYMBOLS

A. "Blast Off"

This sequence reveals the children prepared for "blast off". In a spectrum of shapes that might aptly be called "inside out and upside down" shapes, they assume their roles ready for that crucial second to arrive.

The following sequence shows the journey of the zippers and zappers, the zoomers and the orbitters. They are distinguished here for the purpose of clarification, although in the film footage all of these verbal-images unfold simultaneously.

B. Zippers and Zappers on Their Way

The footage revealed that very few of the children, possibly two, chose this symbol. David, who was six-years-six-months-old, appeared to have selected the symbol but it had become simply a version of running. Occasionally

another child was seen apparently attempting to use this symbol but she was, on occasions, changing to the zoomers' symbol. It would appear that this symbol system did not have the power to produce imaginative activity in the children, when compared with the attraction of the other symbols.

C. Zoomers on Their Way

Across the floor occasionally leapt a "blue streak" of a child, who, energy abounding, had elected to be a zoomer, when it seemed appropriate! Other than this, there was very little evidence of this symbol being used. This was contrary to the information provided in the second part of the film where all of the children were experimenting with this verbal-image. In that particular part of the footage, although the synonym "leap" was being used, the effect upon the children was considerably more diverse. However, once given the freedom of selecting their verbal-images they did not by preference become zoomers.

D. Orbitters on Their Way

There was one, singularly involved, performance by an "orbitter" in white. Reaching out into space she turned in a uniquely open position. She revolved with utter sustainment and to all intents and purposes the symbol for her had been transformed into the perceived image. The majority of the children had also chosen this symbol, they

were all orbitters moving through space with varying degrees of absorption. This verbal-image had apparently provided the necessary affective involvement for the children to move from action to perceived image. They orbitted in space, they orbitted on the ground, they travelled great distances or contentedly revolved in one small universe. They were diverse.

E. The Advance of the Zhoopers and Zwooshers

The landing having been made, the "voyageurs" were immediately confronted by the opposing forces. The "Moon Monster" started his suction engines going and the zhooper sequence began. One child was dragged reluctantly, fighting every inch of the way towards the monster's mouth. Others with varying degrees of resistance were pulled to the very edge of the monster's mouth, where, not being too real, they had to assist him by opening his mouth to get in! It was fascinating to watch David, one of the few six-years-six-months-old, being so excited about getting under the pink parachute that all imaginary monster activity paled by comparison. He went in, stayed in, came out, leapt around and went in again! For him, sufficient unto the day was the excitement thereof; at his age just getting into that parachute was a delight and there was certainly no need of any further symbolism.

The zhooping had apparently excited more involvement than the zwooshing, the moment of exit, but the total

sequence again has an imaginative diversity.

The return journeys of the zippers and zappers, the zoomers and the orbitters presented a very similar use of the symbols. The majority of the children elected to be orbitters in order to complete their safe return to Earth.

In review the verbal-images would appear to have been developed in the following manner:

Breadth of Observable Responses

CLOSED							OPEN
	Zippers and Zappers	-	Zoomers	-	Zhoopers and Zwooshers	-	Orbitters

VERBAL-IMAGES

V. SUMMARY

This chapter recorded the contextual stance which had been taken relative to the content selected for the children's creative dance work in the film "Moon Monster". As with the earlier films this was described under three headings, respectively the child's world of rhyme, imagery and symbols. It noted significant changes that occurred in all three areas. These related to the children's increased ability to recognise and discriminate between the actual world and the imaginary one; their capacity to participate in both spectator and participant roles; and their shift from rhyme to narrative.

This chapter then continued to describe the nature of the verbal-images with which the children were presented, and examined them according to the established criteria; their capacity to elicit open or closed movement, dynamic and fantasy-reality responses.

Finally the work of the children was observed in order to gain further insight into the manner in which they were using the symbol system.

CHAPTER VIII

CONCLUSIONS

I. INTRODUCTION

At times, throughout the development of this study which took place over a period of five years, it appeared possible that the directions in which it was going were misplaced, or as O'Connor (1971) says of this intuitive sense:

> Somewhere deep down in us is stored the secret, and when we are digging in the wrong place, we know it. The secret wants to be discovered and will not let us go in peace a way that is not ours (p. 27).

There are still aspects of the study which will not "go in peace". There were, to counteract this, moments when the directions seemed right, when in going forward the foundations seemed to become more secure, perhaps as Thoreau (1962) would comment:

> If you have built castles in the air, your work need not be lost; that is where they should be. Now put foundations under them (p. 215).

This chapter will reflect upon the understandings that have emerged in relation to the theoretical stance established in Chapters II and III. It will attempt to look critically at the assumptions made in that theory. It will also look critically at the applied aspect of the study, as shown in Chapters V, VI and VII, and attempt to determine

whether or not the directions established there have opened up any implications for further research. If this has occurred, it will examine in which specific disciplines or interdisciplinary fields this could occur.

II. THE THEORY: PART 1

A. In Imagination, With Imagination and Supposal

A major concern arose at the outset of the study in relation to the writings of Furlong (1961). This concern kept re-occurring. It related to the fact that the three categories of imagination, "In Imagination", "Supposal", and "With Imagination" came from the common root, imago, a copy. As Furlong (1961) wrote:

> Let us now enquire whether our three main uses have anything in common. I think in fact they have a common root, which is given by the notion imago, a copy (p. 24).

The thought of the child's imaginary world being rooted in "a copy" did not, at times, seem viable. Too much of what appears to be original goes on in that world. The child, whilst drawing upon the actual world for data, would appear to be as much an originator as a copier. The child does in fact, on occasions, place the materials and concepts of his world in juxtapositions that are highly improbable to the adult. The writings of Cassirer (1944), however, shed light on this:

> The child plays with things, the artist plays with forms, with lines and designs,

> rhythms and melodies. In a playing child we admire the quickness of transformation. The greatest tasks are performed with the scantiest means. Any piece of wood may be turned into a living being. Nevertheless, this transformation signifies only a metamorphosis of the objects themselves; it does not mean a metamorphosis of the objects into forms (p. 164).

It would appear, therefore, that we can reflect that the imaginary world of the child is rooted in the word imago, a copy. Because of the "family resemblance" theory of Wittgenstein (1953) and the philosophical examination, by Furlong (1961), of the concept "imagination", the imaginary world of the child is closely interwoven with the concept of imagination and what occurs in the imaginary world of the child requires to be rooted in a copy of the actual world. Furlong (1961) reinforces this when he addresses this problem and states:

> But now, "with imagination?" It is distinguished by its originality, its escape from reality, its freedom. To speak of copying here seems quite out of place. The fact must be admitted (p. 25).

but he goes on to explain:

> And yet kinship can be traced. The notion of freedom gives the clue. In imagination we climb Everest, or run a mile in three minutes. In reality these facts may be beyond us: we are tied down to the hard facts. So also to act "with imagination" is to act with freedom, with spontaneity: it is to break away from the trammels of the orthodox, of the accepted; it is to be original, constructive (p. 25).

These clarifications finally allayed, for the writer, some of the concerns which had related to the imaginary world being related to the concept of "imago". The theoretical model now would appear to be more accurately recorded as follows:

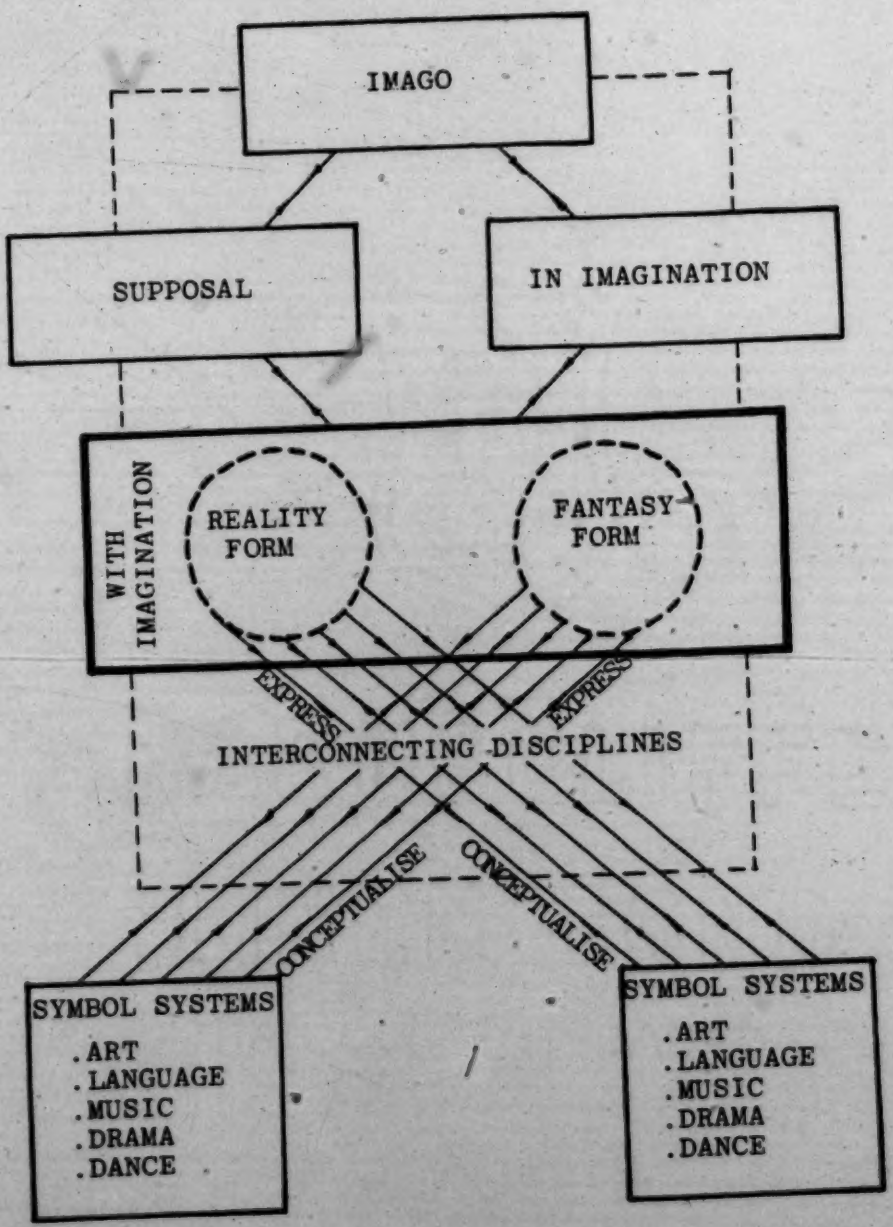


Figure 4: Imagination: A Conceptual Overview: Stage Four

This represents a modification at stage two in the theoretical model. The modification serves the purpose of showing that the young child can operate in the actual world using all three dimensions of imagination. He can "suppose" in an imaginative manner in the actual world. Similarly he can "in imagination" dream imaginatively in the actual world. He can also operate "with imagination" in the actual world. This also attends to such issues as those raised by Best (1974) who concludes that one can be an imaginative footballer. An imaginative footballer must presumably meet the needs of the game and score goals - hence perhaps his claim to being an imaginative footballer. Should this footballer however shift into the imaginary world his heroic feats of imaginative football might not be received with the same accolades.

There are still in this area conceptual confusions and concerns, on the part of the writer, at this point in time which are difficult to articulate. One concern is with a "nebulous feeling" that centres around the difference between, for instance, a footballer and a concert pianist. It is relatively simple to understand that the imaginative activity of the footballer can be illustrated as an activity in both the actual world and the imaginary world. The concert pianist however is performing in an aesthic activity which already exists in an imaginary world. It is consequently difficult to conceptualise the facets of that activity which exist in the actual world. There may be useful speculations

here in relation to the manner in which art can convey sociological, historical, psychological, political meaning. When its purpose is such (if its primary purpose ever is that), then it is answering the needs of the commerce of the actual world. This direction of speculation immediately impinges upon the role of art in curriculum and education. When art is a part of the curriculum, is its role, being educational, consistent more with the aims of the actual world than the imaginary world?

A further concern is with the "blurred" or "grey" area which surrounds the juncture between the actual world and the imaginary world. It may well be that the fantasy and reality form of the imaginary world link to this zone and that the nature of the forms should be viewed more in relation to the child's "third" world.

Other concerns pass fleetingly through the mind but at this point, in development of the theory, never stay long enough to be discretely described.

B. - The Imaginary World: Its Reality and Fantasy Forms

The next concern which emerged, disappeared and then re-surfaced at recurring intervals was the naming or labelling of the second world of the child, the one which constitutes the bulk of this study, the imaginary world. The Concise Oxford Dictionary defines "imaginary" as:

> existing only in imagination; having no real existence, but assumed to exist for a special purpose.

In speaking of the imaginary and the imaginative in literature Frye (1963) states:

> We have two words, imaginary, meaning unreal, and imaginative, meaning what the writer produces, and they mean entirely different things (p. 24).

For Furlong (1961) the imaginary is that which takes place in the head, the unreal.

From these viewpoints it would appear that to describe the second world of the child as the imaginary world was not necessarily in the interests of accuracy, correct. However, for the purpose of this study the imaginary world of the child has been, rightly or wrongly, assumed to exist.

Frequently, this world has been described as the world of make-believe. This has occurred, as earlier recorded, in experimental studies of imaginative play, particularly those described by the writings of Singer (1973). Again, at the time of writing, this concern has not been satisfactorily resolved but the solution appears to be embedded within the contextual meaning in which the term imaginary world is being used in the study. As Best (1974) states:

> The meaning of a word is not isolated and rigidly fixed. It can be understood only in the context of the living language or which it is a constituent part (p. 54).

In the study the imaginary world has been conceived as that time when the child is engaged in imaginative activities, within the confines of a specific discipline and which is existing in a world of action which is freed from the constraints of the actual world. A world of action, which is freed from the trammels of the actual world and therefore, being a construct of the child's, is an imaginary world although its content may consist of both realities and unrealities.

It must be concluded that this area of study, it would appear, is long overdue for further conceptual clarification. This study has revealed the openness of these concepts and their interchangeability without necessarily providing any specific hardening of the categories.

C. The Reality and Fantasy Forms

Despite the concerns related to the meaning and the description of the imaginary world, the distinctions between the actual world and the imaginary world, and between the reality and fantasy forms within the latter, still appear to stand as valid concepts for further description and research. Repeatedly the distinctions that emerged between the actual world and the imaginary world related to the freedom of the imaginary world from the constraints of the actual world. The close resemblance of the reality form within the imaginary world to the actual world has been a clear yet necessary distinction when viewing children's imaginative activities. The distinguishing features would appear to be the freedom

of time and space changes, the generation of imagery and pretend elements and the freedom from the commerce of the actual world. Other characteristics may eventually be identified.

This distinction permits us to recognise when the child's imaginative activities are occurring in the actual world, when the every-day events and occurrences must continue to operate and dominate; and when the imaginative activities are occurring in the imaginary world. It allows us to recognise that when we suggest to the child that he has on a pair of seven-league boots or bionic runners, in order to coerce or coax him to move more rapidly, we are engaging him in the needs of the actual world in order to achieve some every-day results. We are asking him at that time to do what Chukovsky (1963) says, "believe as much as is necessary to believe for the given purpose" (p. 27).

When we engage him, with the same associations and imagery, in the reality form of the imaginary world, then we are shifting him towards the discipline-bound imagination as he paints or tells stories, or dances utilising those same images. These are distinctly different activities serving different purposes. Yet, they are sufficiently similar to delude us that as adults we are fostering imagination in the former activity. What we would appear, more accurately, to be doing at that time, is making the world of the adult manageable for the child, explaining it

to him on his own terms, making it more tolerable, more comprehensible, more enjoyable.

This would appear to be an area which needs serious attention on the part of educators of young children in order that we avoid the error of superficially claiming to nurture and foster children's imagination when we are merely being instrumental and using expediency tactics.

This distinction between the actual world and the reality form within the imaginary world is a significant clarification to which this study has directed attention.

The next distinction which the study examined was between the reality form and the fantasy form. This examination assists primarily in clarifying, not solely between the two forms, but between the manner in which fantasy is used more widely as a psychological process and how it can by contrast be viewed for its content in the products of children's imaginative activities.

To reiterate, in empirical studies on fantasy can be found research such as Paluski's (1973) on children's imaginative play. In this particular study the effect of toys as a variable on children's imaginative play is studied:

> Each child was asked to draw a picture, and then to tell a story about it. The drawings were judged, not as art work, but as expressions of fantasy. They were rated on a 5-point scale with drawings of something concrete from the child's immediate experience (his dog, his house, etc.) receiving the lowest rating. The highest rating went to fantasy drawings (ghosts, fairies) or stories such as

"This is a magic tree" (p. 81).

In this research and other empirical studies fantasy is treated as an overall term, "as expressions of fantasy" and then, as can be noted, within the same context more narrowly described as "ghosts, fairies", or "This is a magic tree".

This present study moves in the direction of suggesting that the reality form of the child's imaginary world is very close in content to the events and happenings of the actual, primary world of the child. It suggests that the fantasy form is derived from the secondary world which the child experiences in story telling, literature, picture books and is provided by intervening adults, family, peers. Both of these forms are better encompassed by the concept of the imaginary world and not as degrees of fantasy which can be rated.

As this aspect of the study developed it became apparent that the reality form may contain within it elements of fantasy and that the fantasy form may contain elements of reality; the two forms although recognisable are not mutually exclusive. The seeming paradox with which one is continually confronted is the almost inevitable drift towards the fantasy-reality rating scale. To steer away from such a course is almost equal to struggling to steer between Scylla and Charybdis. There is a strong tendency to view the fantasy form as more open and the reality form as

proportionately more closed. Yet this is a direction which must be avoided for if imagination is discipline specific these two forms will be controlled as much by the medium as by the child. The child does in fact continue to journey between the actual world and the imaginary world, between the fantasy form and the reality form, between the reality form and the actual world and between the fantasy form and the actual world in a never-ending series of imaginative journeys as he manipulates many disciplines. The final framework of the theory consequently emerged as follows on page 158.

III. THE THEORY: PART 2

A. The Symbol and Its Meaning

The most significant understanding which emerged, for the writer, from the study of the symbol and its meaning related to the concept of the perceived image in relation to the young child's performance in creative dance. The literature in children's dance has dealt extensively with the development of motor patterns but the concept and understanding of the development of these as symbols, consequently imbued with meaning, has not been clearly determined. From this study it became increasingly clear that for the young child to perform imaginatively in creative dance he must learn to imbue the symbols of that discipline with meaning. For example, when the dance symbol of turning was given to the child, from the action of turning the child could have

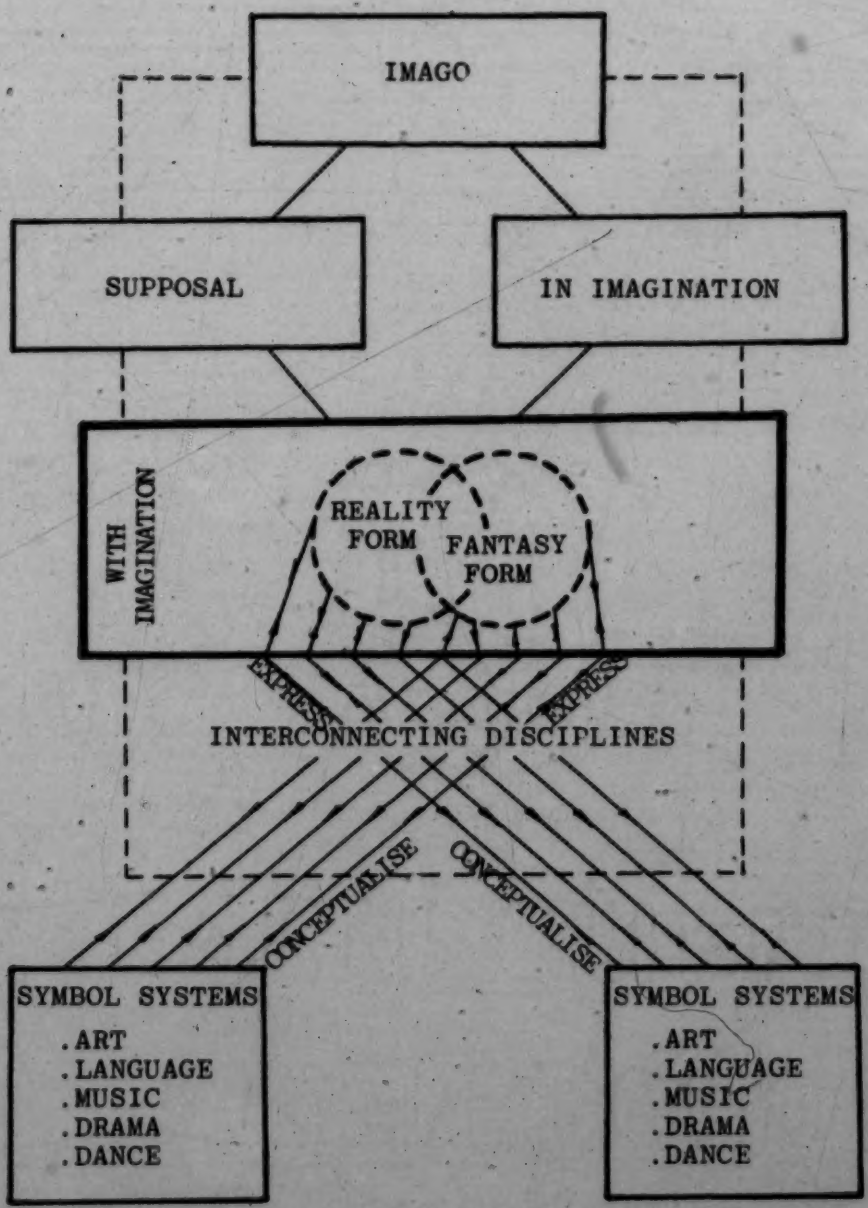


Figure 5. Imagination: A Conceptual Overview: Stage Five

associated many images, such as:

Turning Action	Associated Images
	spinning top
	ballerina
	frisbee
	kite
	balloon
	cloud
	dandelion seeds

However, the symbol turning for children, as was observed, had a vastly different symbolic utterance for each child, every action was different in its nuances, although the generic action was the same. Consequently it was possible to see that the following could and did occur:

Turning Symbol	Each child turning with different nuance

In the first film this developed in the following manner:

Turning Action	Each child turning with different nuance	Each child has associated with images of "small white cloud"	Perceived Image

From the stimulus of the verbal word of turning, and from the visual stimulus of turning, both suggested by the teacher, and the words of the rhyme, "blew it around and

around", the children had imbued the turning symbol with the image and meaning of the action of the "small white cloud". The turning action had become the perceived image. In relation to the interrelationship of the meaning of language and the meaning of the creative dance symbol this creates a continuous occurrence of meaning.

Turning Action	Each child turns with a different nuance	closure is brought about by labelling "cloud turning"	Turning action becomes turning symbol and is now a perceived image

For an individual child this could mean in one instance:

> "Here I am turning, this feels just like that dandelion seed I was trying to catch, when it kept turning away from me."

The child makes an association with turning and starts to give meaning to the turning symbol.

> "Now I am watching the other children and their dandelion seed looks different from mine."

The child has become aware of the perceived image, i.e. that a turning action can be the symbol for his own dandelion seed, that it can be the symbol for all the other children's dandelion seeds, but that each symbol has different features and common features.

In another instance it would mean:

"Here I am turning, it's a funny feeling!
Now teacher says I'm a small white cloud
and the wind is turning me around."

"But this turn is just like the one I was
making for my dandelion seed - now how
can that be?"

For this child the perceived image represented by the symbol has been altered with the consequence that he recognises that the symbol may serve many purposes according to his needs for communication.

It is suggested that when observing the children in the film, the viewer had to stay open to both of these possibilities, so too must the teacher of any class of children. The choice of the teacher as to which way to direct the children's awareness and understanding of perceived images and symbols must not be random. It must be made on the basis of knowledge of these two potential learning experiences. Either experience demands of the children an act of imagination, both are essential to the growth of imaginative performance in children's dance and in children's language. The teachers must know what it is that they are looking for and the meaning it has for the child. There is a tendency for the uneducated eye to see in children's creative dance random scribbling or, if versed in motor development, motor patterns and motor development. Neither is an adequate way to view children's creative dance. The symbol and the perceived image are not a literary medium of communication, though they are literate; not a

musical medium of communication; not a play medium; but they are a creative dance medium of communication and as such irreducible to any other form of communication.

The second conclusion therefore based upon an understanding of the first is:

Turning Action	Images	spinning top ballerina frisbee balloon dandelion	= reality form
Turning Action	Images	ghosts dragon's smoke fairy bubbles giant's corkscrew	= low fantasy form
Turning Action	Images	land of turning cloud chariots sky horses sea demons magic toadstools	= high fantasy form

Therefore a single symbol, a repeated symbol, or a series of different symbols will have the potential capacity within them for children to communicate and create in either the reality form or the fantasy form. At the beginning stages of a child's creative dance development

the symbols themselves may not look significantly different, nor indeed be written in space very differently by the children themselves. However, as can be seen by comparing and contrasting the first film with the third, gradually the symbols, which are rooted in the same action acquire a deeper and broader meaning and a greater breadth of articulation.

For Best (1974) it is:

> ...illuminating to compare the meaning of words in language with the meaning of expressive movements, in both aesthetic and non-aesthetic contexts (p. 54).

The films also indicate clearly that whilst some children have acquired mastery of the action and begun to recognise it as a symbol and subsequently a perceived image, other children have not yet acquired the action, which subsequently becomes the symbol. It becomes apparent therefore that if the teacher wishes to ensure that the children gain the mastery of a certain symbolic action, for example skipping, a selection of images that are limited towards that symbol should be chosen or: Once upon a time there was a pair of shoes that couldn't walk and couldn't talk; that couldn't hop and couldn't stop; those poor shoes they had nothing to do but to skip and to skip the whole day through!

If we believe that the small child who walks through the rain sequence does not have the skipping symbol,

then no matter how great her desire to communicate through that symbol she cannot. We then have to answer the moral question of education. Do we leave her forever unable to communicate in that way or do we find every conceivable way to open up for her the mastery of that symbol?

It would appear at this point in time that some very worthwhile research could occur if studies of children's language development and the studies of the symbolic meaning of children's creative dance were done simultaneously. This would assist in determining where the similarities and differences of each discipline can support each other, in providing children with a greater capacity for symbolic meaning in both disciplines, hence in communication.

B. Discipline-Bound Imagination

An investigation into contemporary philosophic thought on the subject of imagination gave unyielding testimony to the belief that imagination is both discipline-specific and can only be examined in the light of specific performances in specific disciplines. Certain opinions were generated by the writer, in relation to this view, as a result of the study and are offered here for consideration. The concept of imaginative performance by children in specific activities should not be confused with the manner in which children learn. A very simple illustration will explain this point.

The young child needs to acquire the knowledge of and the symbol of skipping. Attempts are made in many ways

to assist the child. He is encouraged with a rhyme,

> One knee high,
> The other knee high,
> Now my knees go passing by.

Then, at another time, bells are added to his ankles in order that the auditory reinforcement provided will help him to acquire the action. Imagery is often invoked of prickly pine-needles on bare feet, poking holes in the sky with one's knees, empathy is invoked of sad shoes that really want to skip, poems are read. A rich environment is provided that takes into account how the young child learns. Two things are melded, knowledge of the symbols of the discipline and knowledge of how children learn. The child's performance is not, at this point in his learning, necessarily imaginative. The child's imaginative performance only begins when he himself starts to imbue the symbols with the imaginary or imaginative activities of his desires.

At this point in time the child starts to shift towards the need for more symbols and subsequently more knowledge in specific disciplines. If at these crucial points or junctions in his learning when signs become symbols and symbols become imbued with the capacity to enrich and express meaning, he is not provided with the necessary knowledge of the discipline the child's imaginative performance in that discipline will be affected.

As more knowledge of the discipline is introduced to the child it may be conceptualised for him in one

discipline and he may find expression for it in another discipline. In this process there is a stage where the expression in one discipline may be but an illustration of the conceptualising in another discipline, as perhaps when the child paints a picture of a story he has been told. However there comes a stage when the child does more than illustrate, more than translate one discipline into another, he reveals a new dimension of the initial discipline. He shows us something we have not seen before and which could have been conceived in no other medium than the one in which he is now expressing himself. Without the specific symbol system of that medium the child could not have given expression to that particular idea, to that particular dimension, to that particular viewpoint. When we speak of children's imaginative performance in specific activities it is to this latter situation that we are attending, not to the one in which disciplines have been mixed in order to assist the child in learning.

For the children the story of the "Moonmonster" originated in words, was conceptualised in words. It was given expression in the symbolic units of creative dance. For one child it was the words that sparked and ignited his imaginative involvement, for another the actions and kinaesthetic sensations were imbued with meaning but each, in the imaginary world, can discard the laws and the rules of the discipline when it does not serve his needs, that is the freedom of the imaginary world, and that is the balance

for the young child that must always be remembered when we speak of discipline-specific imagination.

IV. THE IMAGE AND ITS EFFECT

The intent of the study, although this was not empirically stated, was an attempt to suggest that the selection of the images with which children were provided, would have an influence upon whether or not the children gave expression to their imaginative activities either in the reality form or in the fantasy form. The general direction in which the conclusions are drawn is that if an image is open, capable of eliciting many action and dynamic responses, then it is more readily available for the children to use in either the reality or the fantasy form. It appeared that, if children were given a turning action, that action could elicit responses in the reality or fantasy form of imaginative activity in creative dance, and that if children were given an image that was closed in terms of movement and textural response, they could not break beyond the constraints of the image to find a breadth of response.

It also became clear when watching the children that there was not a "fantasy skip" and there was not a "reality skip", not a "fantasy turn" or a "reality turn". Only as the actions were placed within a context did they gain the meanings which were associated either with the fantasy form or the reality form. The question therefore arose, throughout the three films, as to the degree to

which it was, in all honesty, possible to state that the children were working in the fantasy form in films one and three and in the reality form in film two. It would have been a very simple matter to reverse the images and the rhymes in films one and two and build an alternative case. This could have been achieved.

In this particular study however, the stages of development of the children were considered to be the determining factors in making the selection of images that were made. It would be of interest in further studies to examine the effect of identical images across all of the age ranges and look more closely at the manner in which each age group brings meaning to these same images.

The recommendation, however, which has to be made at this point in time is that research into the interrelationship of the symbolic meanings and interconnection between children's dance and children's language should not be empirical. The need is for descriptive studies which look at a narrow age range of children and describe the similarities and differences between the symbolic meanings in children's language development and the symbolic meanings in children's creative dance development. For perhaps it will be through a child's kinaesthetic intelligence that he will help us to understand his words. Perhaps it will be through his words that he will help us to see the images he is creating in space. Perhaps first we should watch and then describe. Finally perhaps coming to understand. In the

words of Saint Exupéry's (1943), "Little Prince"

> That is why at the age of six, I gave up what might have been a magnificent career as a painter. I had been disheartened by the failure of my Drawing Number One and my Drawing Number Two. Grownups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.

REFERENCES

American Council for the Arts in Education. Coming to Our Senses, eds., Quinn, T., and Hanks, C. New York: McGraw Hill Book Co., 1977.

Anderson, H. Hans Christian Anderson. London: Routledge and Sons Ltd., 1926.

Arnheim, R. Art and Visual Perception. Berkeley: University of California Press, 1956.

Best, D. Expression in Movement and the Arts. London: Lepus Books, 1974.

Best, D. Philosophy and Human Movement. London: George Allen and Unwin, 1978.

Blishen, E. Oxford Book of Poetry for Children. London: Oxford University Press, 1963.

Blocker, H. G. "Another Look at Aesthetic Imagination". Journal of Aesthetics and Art Criticism, 1972, 30, 529-537.

Boorman, J. Dance and Language Experiences With Children. Toronto: Longmans Canada Ltd., 1973.

Boyer, R., and Zahorski, K. The Fantastic Imagination II. New York: Avon Books, 1978.

Brett, R. L. Fancy and Imagination. New York: Harper and Row, 1969.

Britton, J. Language and Learning. Middlesex: Penguin Books Ltd., 1970.

Britton, J. "The Role of Fantasy". English in Education. Winter 1971, Vol. 5, No. 3.

Brown, L. "Imagination and Literary Theory: Implications for a Literature Program in the Elementary School". Unpublished doctoral dissertation, University of Alberta, Department of Elementary Education, 1971.

Bruner, J. S. "Play is a Serious Business". Psychology Today. 1975, 81-83.

Buettner, S. "John Dewey and the Visual Arts in America". Journal of Aesthetics and Art Criticism. 1975, 33, 383-391.

Burnford, S. Without Reserve. Ontario: PaperJacks General Publishing Co. Ltd., 1974.

Carlson, R. Sparkling Words. Illinois: Paladin House Publishers, 1965.

Carson, R. A Sense of Wonder. New York: Harper and Row, 1965.

Cass, J. E. Literature and the Young Child. London: Longman, 1967.

Cassirer, E. An Essay on Man. New Haven: Yale University Press, 1944.

Charlton, W. Aesthetics. London: Hutchinson, 1970.

Chukovsky, K. From Two to Five. (Rev.ed.) London: Cambridge University Press, 1963.

Church, R. Over the Bridge. London: Heinemann Ltd., 1955.

Church, R. A Stroll Before Dark. London: Heinemann, 1965.

Coleridge, S. Biographia Literaria. J. Shawcross (Ed.). Oxford: The Clarendon Press, 1907.

Copland, A. Music and Imagination. New York: Mentor Book, 1959.

Cottle, T. Times Children. Toronto: Little-Brown, 1967.

Courtney, R. "Imagination and the Dramatic Act: Comments on Sartre, Ryle and Furlong". Journal of Aesthetics and Art Criticism, 1971, 30, 163-171.

Creber, P. J. W. Lost for Words. Middlesex: Penguin, 1972.

Cunningham, A. "The Children of Terezin". Dance and the Child. Proceedings of the First International Conference on Dance and the Child. Ottawa: Canadian Association of Health, Physical Education and Recreation, 1978.

Dennis, L. J., and Powers, F. "Dewey, Maslow and Consummatory Experience". Journal of Aesthetic Education, 1974, 8, 51-65.

Dewey, J. Art as Experience. New York: Capricorn Books, 1958.

Drew, E. Discovering Poetry. New York: W. W. Norton and Co., 1933.

Eisner E. "The Impoverished Mind". Educational Leadership, May 1978, 35(8), 615-623.

Eisner, E., and Ecker, D. Readings in Art Education. Toronto: Ginn, 1966.

Feldman, E. B. "The Teacher as Model Critic". Journal of Aesthetic Education, 1973, 7, 50-57.

Flew, A. "Images, Supposing and Imagining". Philosophy, 1953, 28, 246-254.

Flynn, T. R. "The Role of the Image in Sartre's Aesthetic". Journal of Aesthetics and Art Criticism, 1975, 33, 431-442.

Frazier, A. (Ed.). New Directions in Elementary English. Champaign, Ill.: National Council of Teachers of English, 1967, 15-34.

Freyberg, J. T. "Hold High the Cardboard Sword". Psychology Today, 1975, 8(9), 62-66.

Frye, N. The Educated Imagination. Toronto: C.B.C. Publications, 1963.

Furlong, E. Imagination. London: George Allen and Unwin Ltd., 1961.

Gagnon, L. "Philosophy and Fantasy" from The Great Excluded, 1971.

Gaitskell, C. D. Children and Their Art. (2nd ed.), New York: Harcourt-Brace, 1970.

Ghiselin, B. (Ed.). The Creative Process. New York: Mentor, 1952.

Green, M. "Teaching for Aesthetic Experience". Toward an Aesthetic Education. (C.E.M.R.E.L. Inc., Rep.) Washington, D.C.: Music Educators National Conference, 1971.

Green, R. L. The Diaries of Lewis Carroll. London: Cassell, 1953.

Green, R. Lewis Carroll. London: The Bodley Head Monographs, 1968.

Hare, P. H. "Feeling, Imaging and Expression Theory". Journal of Aesthetic Education, 1972, 30, 343-351.

H'Doubler, M. Dance: A Creative Art Experience. Madison: The University of Wisconsin Press, 1968.

Helson, R. "Through the Pages of Children's Books". Psychology Today, 1973, 107-117.

Herbert, R. L. (Ed.). Modern Artists on Art. Englewood Cliffs: Prentice-Hall, 1964.

Hill, R. "An Enquiry into the Interrelationships Between Dance Experiences, Symbolic Representation and Aesthetic Appreciation". Paper presented at the meeting of the Laban Centennary, London, July 1979.

Hudson, L. Contrary Imaginations. Middlesex: Penguin, 1967.

Hume, R. D. "Kant and Coleridge on Imagination". Journal of Aesthetics and Art Criticism, 1970, 28, 486-495.

Ishiguro, H. "Imagination". In A. Montefiore and B. Williams (Eds.), British Analytical Philosophy. London: Routledge and Kegan Paul, 1966.

James, H. What Maisie Knew. Middlesex: Penguin Books Ltd., 1973.

Jameson, K. Pre-School and Infant Art. London: Cassell and Collier Macmillan Publishers Ltd., 1968.

Jefferson, B. Teaching Art to Children. Boston: Allyn and Bacon, 1959.

Jones, R. Fantasy and Feeling in Education. Middlesex: Penguin Books Ltd., 1968.

Kellog, R. Analysing Children's Art. California: National Press Books, 1969.

Kenny, A. Wittgenstein. Middlesex: Penguin Books, 1973.

Kinnersley, R. "Living Dance and Language". Elements, December 1970, Vol. 2, No. 4, Department of Elementary Education, University of Alberta.

Klinger, E. "Development of Imaginative Behaviour: Implications of Play for a Theory of Fantasy". Psychological Bulletin, 1969, 72, 277-298.

Klinger, E. Structure and Functions of Fantasy. New York: Wiley-Interscience, 1971.

Lane, M. The Tales of Beatrix Potter. London: Frederick Warne and Company Ltd., 1969.

Lange, R. The Nature of Dance. London: Macdonald and Evans, 1975.

Langer, S. Feeling and Form. New York: Charles Scribner's Sons, 1953.

Lewis, C. Surprised by Joy. London: Fontana Books, 1966.

Lewis, M. M. Language and the Child. London: National Foundation for Educational Research in England and Wales, 1969.

Maritain, J. Education at the Crossroads. New Haven: Yale University Press Inc., 1943.

Martindale, C. "What Makes Creative People Different?". Psychology Today, 1975, 9(2), 44-52.

McKellar, P. Imagination and Thinking: A Psychological Analysis. London: Cohen and West, 1957.

McVickar, P. Imagination: Key to Human Potential. Washington: National Association for Education of Young Children, 1972.

Merritt, H. Guiding Free Expression in Children's Art. New York: Holt, Rinehart and Winston, 1964.

Milne, A. A. Autobiography. New York: E. P. Dutton and Co. Inc., 1939.

Minuchin, P., Biber, B., Shapiro, E., and Zimilies, H. The Psychological Impact of School Experience. New York: Basic Books, 1969.

Mukerji, R. "When Words Fail.. Dance". Childhood Education, 1970, 374-375.

Nixon, A. J. "A Child's Right to the Expressive Arts". Childhood Education, February 1969, 299-310.

Nureyev, R. An Autobiography. Herts: Hodden and Stoughton, 1962.

O'Connor, E. Eighth Day of Creation. Texas: Word Books, 1971.

Opie, I., and Opie, P. Children's Games in Street and Playground. Oxford: Clarendon Press, 1969.

Otten, T. "Macaulay's Critical Theory of Imagination and Reason". Journal of Aesthetics and Art Criticism, 1969, 28, 33-43.

Paluski, M. "Toys and Imaginative Play". In Singer, J., The Child's World of Make Believe. New York: Academic Press, 1973, 74-103.

Petock, S. J. "Expression in Art: The Feelingful Side of Aesthetic Experience". Journal of Aesthetics and Art Criticism, 1972, 30, 297-311.

Piaget, J. The Language and Thought of the Child. (3rd ed.) New York: The World Publishing Company, 1969.

Proweller, W. "The Role of the Body in Early Artistic Expression". Art Education, 1973, 26, (3), 11-15.

Pulaski, M. A. S. "The Rich Rewards of Make Believe". Psychology Today, 1974.

Puravas, O. "Criticism and Experience". Journal of Aesthetic Education, 1973, 7, 11-23.

Radar, M. "The Factualist Fallacy in Aesthetics". Journal of Aesthetics and Art Criticism, 1970, 28, 435-439.

Radar, M. "The Imaginative Mode of Awareness". Journal of Aesthetic Education, 1974, 33, 131-137.

Read, H. Education Through Art. London: Faber and Faber, 1958.

Redfern, H. Concepts in Modern Educational Dance. London: Henry Kimpton Publishers, 1973.

Saint Exupéry, A. The Little Prince. New York: Harcourt, Brace and World, Inc., 1943.

Sandburg, C. Prairie-Town Boy: Taken from Always the Young Strangers. New York: Harcourt Brace, 1955.

Sardello, J. "Phenomenological Approach to Development". The Contributions of Maurice Merleau-Ponty. Human Development, 1974, No. 17, 401-423.

Sartre, J. P. Imagination. Toronto: Ambassador, 1962.

Schmidt, W. Child Development: The Human Cultural and Educational Context. New York: Harper and Row, 1973.

Singer, J. The Child's World of Make Believe. New York: Academic Press, 1973.

Smith, R. A. "Teaching Aesthetic Criticism in Schools". Journal of Aesthetic Education, 1973, 7, 38-50.

Sutton-Smith, B. "Play as Novelty Training". In One Child Indivisible, N.A.E.Y.C. Conference, 1974.

Tolstoy, L. Collected Literary Works. Izd. Pravda (Ogonik) 1948.

Thoreau, H. Walden and Other Writings. New York: Bantam Books Inc., 1962.

Vernon, P. E. Creativity. Middlesex: Penguin, 1970.

Walsh, W. The Use of Imagination. London: Chatto and Windus, 1964.

Westland, G. "The Investigation of Creativity". Journal of Aesthetics and Art Criticism, 1969, 28, 127-131.

Wittgenstein, L. Philosophical Investigations. Oxford: Blackwell, 1953.

Wood, J. The Lantern Bearer, a Life of Robert Louis Stevenson. Pantheon, 1965.

Wordsworth, W. The Prelude. New York: Holt, Rinehart and Winston Inc., 1948.

Yamamoto, K. The Child and His Image. Boston: Houghton-Mifflin, 1972.

Yasuda, K. The Japanese Haiku. Rutland: Charles E. Tuttle, 1957.

APPENDIX A

The Kitten and the Falling Leaves

Witches' Charm

The Kitten And The Falling Leaves

See the Kitten on the wall,
Sporting with the leaves that fall,
Withered leaves - one-two-and three -
From the lofty elder tree!
Through the calm and frosty air
Of this morning bright and fair,
Eddying round and round they sink
Softly, slowly: one might think,
From the motions that are made,
Every little leaf conveyed
Sylph or Faery hither tending,
To this lower world descending,
Each invisible and mute
In his wavering parachute.

-But the Kitten, how she starts,
Crouches, stretches, paws, and darts!
First at one, and then its fellow
Just as light and just as yellow.
There are many now - now one -
Now they stop and there are none:
What intenseness of desire
In her upward eye of fire!
With a tiger-leap half-way
Now she meets the coming prey,
Lets it go as fast, and then
Has it in her power again:
Now she works with three or four,
Like an Indian conjurer;
Quick as he in feats of art,
Far beyond in joy of heart.
Were her antics played in the eye
Of a thousand standers-by,
Clapping hands with shout and stare,
What would little Tabby care
For the plaudits of the crowd?

William Wordsworth

Witches' Charm

The owl is abroad, the bat and the toad,
  And so is the cat-a-mountain;
The ant and the mole both sit in a hole,
  And frog peeps out o' the fountain.
The dogs they do bay, and the timbrels play,
  The spindle is now a-turning;
The moon it is red, and the stars are fled,
  But all the sky is a-burning:
The ditch is made, and our nails the spade:
With pictures full, of wax and wool,
Their livers I stick with needles quick;
There lacks but the blood to make up the flood.
Quickly, dame, then bring your part in!
Spur, spur, upon little Martin!
Merrily, merrily, make him sail,
A worm in his mouth and a thorn in's tail,
Fire above and fire below,
With a whip i' your hand to make him go!

Ben Jonson

APPENDIX B

The three films, "Moonstars, Sunbeams and Raindrops", "Skip-Skip-Skip" and "Moonmonster" have been transferred to 3/4" videocasette by Telecine Chain, N.T.S.C. standard.

The tapes are available on request from:

The Faculty of Education
Audiovisual Media Centre
The University of Alberta
Edmonton, Alberta
T6G 2G5

It should be noted that, "The policy of the Faculty is not to loan videotapes but to provide copies (dubs) onto tapes sent. It is also possible to purchase the necessary tapes directly from the Audiovisual Media Centre."

For information on the availability of the actual 16mm films, contact should be made directly to:

Joyce Boorman
Faculty of Physical Education and Recreation
Department of Movement Education
The University of Alberta
Edmonton, Alberta
T6G 2G5